THE GETTY CENTER LIBRARY

Why ask for the moon
when we have the stars?

AS

1909
Mar. 24
Dealers

No. 741

ORIENTAL ART OBJECTS

THE PROPERTY OF

John La Farge

TO BE SOLD

MARCH 24, 25, 26 AND 27, 1909

WEDNESDAY, THURSDAY AND FRIDAY EVENINGS AT 8 O'CLOCK
AND SATURDAY AFTERNOON AT 2.30 O'CLOCK

WEDNESDAY EVENING,	LOTS	1–187
THURSDAY EVENING,	"	188–378
FRIDAY EVENING,	"	379–564
SATURDAY AFTERNOON,	"	565–664

PUBLIC EXHIBITION FROM MARCH 19, 10 A.M. TO 5.30 P.M.

The Anderson Auction Company

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NEW YORK

TELEPHONE, 120–38TH STREET

CATALOGUES ON APPLICATION

Conditions of Sale

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

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7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.

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THE ANDERSON AUCTION COMPANY,
12 East 46th Street, New York

N. B. Be sure to bid on the lot you wish to buy.

THE GETTY CENTER
LIBRARY

March 1, 1909.

Major Emory S. Turner, President,
New York City.

Dear Major Turner:

This catalogue will describe, not a collection but a number of artistic pieces accumulated in the course of a long habit and practice of art. Most of the pieces have had a reason for acquisition as a manner of learning something, and only a few brought together in the manner of the collector. A glance at the catalogue will show that the importance is extremely various for the reasons just stated. Some of the prints, for instance, are mainly interesting to me, besides any artistic merit, because they were gathered together so far back. There are some that have been here as far back as a half century. This may, of course, insure a certain authenticity of first freshness. To a very busy artist the accumulation of works of art is an encumbrance, and to some extent I have felt the disadvantage of more property than I can enjoy. I think of this especially in the matter of Japanese books and prints, which, like photographs, take up much time which might belong to personal effort.

There are larger pieces which belong to the class of handsome furnishings and adorn the working rooms of an artist. But, as I said, all here has been obtained for the special artistic influence and teaching.

I have tried to note especially in the catalogue of prints the time and origin of purchase. I have been able to do that in many cases; in others I have little record, nor have I had much time to make such a note. I can state that the greater part of the Hokusai drawings have come through the collection of Mr.

Weldon. Some, as noted, have been purchased in Japan. I have attempted in the notes of some of the objects, especially the prints, to give a manner of explanation, and to a certain extent account for their interest apart from the merely artistic side. Had time allowed I should have carried that out very far. I had hoped to carry this out with the help of Mr. Fenollosa, whose untimely death has cut me off from that source of interest. But I have had the help especially of Mr. Fukushima, and also of Mr. Okakura, and perhaps I ought to add the name of Rioza Awoki.

JOHN LA FARGE.

CATALOGUE No. 741

Oriental Art Objects

THE PROPERTY OF

John La Farge

N.B.—The cost of this catalogue, priced, after the sale will be $2.00.

JAPANESE BOOKS.

1. BANZO SHASHIN. BOOK OF COLORED PRINTS, after Nature. 2 vols. 12mo.

2. BANKA BOKU SHUZIN. ASAGAWO SANZIU ROKASEN: 36 different pictures of morning glories, all printed in colors. Kayei Period (1848). 8vo, dark blue silk cloth.

3. BOOKS OF PRINTS. COLLECTION OF COLORED PRINTS by Hiroshige and Kuniyoshi. Landscapes, figures, 50 plates, some very fine. Small folio.

4. BUMPO. KEITO GWAKEI ICHIRAN: Souvenir Sketches of the Imperial Capital, some in tints. 4 vols. royal 8vo. 6th year Bunkwa (1809).

5. CLOTH PATTERNS. SHIN GATA KAKI: Samples of new fashions in different patterns of cloth (old calico).

6. COLLECTION OF MASKS, HAND-PAINTED IN COLORS. 28 pieces, bound in one volume 4to.

7. COLLECTION OF 46 COLORED PRINTS by different artists. 12mo. About 1850.

8. COLLECTION OF KINRAN NISHIKI. Brocade samples embroidered and woven in gold and colors, mounted in an oblong 8vo volume.

9. DESIGNS for silk and wool, printed and hand-painted in black and white. 8vo, wrappers.

10. DOZIN TSZBO. Shashin Kwacho Dzuye: Illustrated book of birds and flowers, printed in colors. 2 vols. 8vo. Spring of 2nd year of Bunsei Period (1819).

11. SKETCHES FOR THE DRAMA. Gwahon Jijio Nengiu Kagami: 2 volumes (should be 3) of sketches for the drama and the theatre, fully illustrated in black and white. 8vo. (2)

12. HANABUSA ICHO. Guncho Gwayei: Pictures of groups of butterflies, in black and white. Royal 8vo, January 7, 6th year of Anyei Period (1777).

13. HIROSHIGE. Yehon Tebiki Gusa: Book of colored drawings by Hiroshige, printed in colors. 8vo. 1820.

14. HOWKIO KORIN. Korin Man Gwa: Paintings by Korin. 8vo, red wrappers. October, 14th year of Bunka Period (1818).

* The prints in black and white.

15. HOKUSAI. Hokusai Dochu Gwafu: The landscapes of Hokusai (with figures), printed in colors. 2 vols. royal 8vo. June, 4th year Kayei (1851).

16. —— Kwacho Sansui Dzushiki: Designs for birds, flowers and landscapes, printed in black and white. Oblong 12mo. 1760-1849.

17. —— Hokusai Onna Imagawa: Life of the lady Imagawa, illustrated in colored prints by Hokusai. Small folio. 1760-1849.

18. —— Hokusai Mangwa Haya Shinan: Designs for the rapid drawing of figures and utilizing names in the drawing. Very, very interesting. Printed in colors. 12mo. 1760-1849.

19. —— Yanagawa Gwa Jio: Sketches by Hokusai, colored prints. 8vo, wrappers. 1760-1849.

20. KANO SCHOOL. Niwo Miya: Court Traditions. Illustrated with colored plates hand-painted. The story gives details of Court Life. 8vo. Old brocade binding.

21. KASHIWARA SEIYEMON. SHINSEN HATA YETEHON: Picture of various warriors printed in black and white. Royal 8vo, 5th year Tenpo (1834).

22. KEISAI YEISEN. BUYU ISAKAI DZUYE: Illustrations of brave warriors printed in black and white. 8vo, wrappers. About 1818.

23. KITAWO SEKKOSAI. YEHON ZITSUGOKIO: Illustrated book of lessons in morals and good behavior. 3 vols. 8vo.

24. KONDO MORISHIGE. KINGIN DZUROKU: Printings of old gold and silver coins, illustrated in colors. 8vo. Meiwa Period (1764).

25. KUNISADA. YAKUSHA SUGAWO NATSUNO FUTI: Beautiful actresses seen as a summer mountain (without being made up). Finely printed in colors. 1785-1864. Royal 8vo.

26. KWANYO SAI. KWANYO SAI GWAFU: Pictures by Kwanyo Sai, printed in black and white. 5 vols. small folio. December, 10th year Horeki Period (1760).

27. MOHEI SUWARAYA. HORIMONO YEHON: Designs for carvings in black and white. 2 vols. royal 8vo. Very old. About 1700.

28. NIWA GORO. SUSOMOYO TAMA NOI: Designs for skirts (embroidery). Hand painted in black and white.

29. PATTERNS. ON YOMO SHU: Collections of many patterns for dresses, hand-painted, in elaborate designs, some in colors. Folio. About 1742.

30. POMEGRANATES, and other fruits and vegetables, hand painted. 2 vols. royal 8vo.

31. PORTFOLIO OF SMALL COLORED PRINTS, NICELY MOUNTED, by various artists. Bound in brocade.

32. RIKAN MITSUKATA. KWAIBUTSU GWAHON: Various pictures of ghosts, etc., PRINTED IN COLORS. April, 14th year Meiji (1881). 8vo.

33. SENSAI YEIRI. BANBUTSU HINA GATA GWAFU: Illustrations of various objects by Sensai. Printed in black and white, 8vo, wrappers. December, 12th year Meizi (1879).

34. SETSUAN. 15 water-color paintings, landscapes, flowers, etc., by Setsuan. Small folio. First year Maji (1868).

35. SHUNKEI. KWADAN ASAGAWO: Collection of Morning Glories, printed in colors. 12mo. June, 12th year Bunkwa Period (1815).

36. SOBEI IKEDA. HANA SHIRUSHI SHINMOYO: New fashions in dresses. Hand painted in tints. Royal 8vo, wrappers. About 1700.

37. SUKENOBU. YEHON YASAKOBA: The Gentle Voice of Woman and its effect in Echo, illustrated in black and white. About 1750. 2 vols.

38. SUDSUKI KIYEN. DAI NIPPON KOKU YOCHIRO TEIDSU: First scientific map of Japan. June, 5th year of Kayei (1852).

* Very large colored map in fine condition, folded to royal 8vo, in covers.

39. TACHIBANA SOBEI. SHAHO FUKURO: Books for copyists. Animals, figures, printed in black and white. 5th year Kioho (1720). 8vo.

40. TANIGUCHI KOKIO. KORIN GWAFU: Examples of the work of Korin beautifully printed in colors. November 5, 24th year Meiji (1891). Folio, paper covers.

41. TOYOKUNI. COLORED PRINTS. The Thirty-six Series of Famous Beauties 36 beautiful colored prints, bound in a folio volume, with paper covers, 1769-1825.

* The gift of Marquis Okubo, to Mr. La Farge. The first page contains a portrait of Toyokuni when he was 77 years old, painted by his pupil Kunisada.

42. WARRIORS. YEHON SHAHO FUKURO: Lives of different warriors, printed in black and white. 2 vols. royal 8vo.

43. ZESHIN. KUMA NASHI KAGA: Shadow pictures, illustrated with colored prints in the borders. 8vo, wrappers. 1860.

JAPANESE PAINTINGS.

BUNSEN HOITSU.

44. PAINTING. Figure of the Goddess of Mercy, standing erect on a lotus bud, with lace drapery over her robe. The color of blue used is mixed with the real turquoise ground fine. The artist Bunsen was one of the head pupils of Korin. He was the son of a Daimio family. Painted some time and became well known; he had an inclination for religious work and later became a priest of Tokakuin Temple. He painted this while a priest in the temple. On silk, mounted on brown brocade. SIGNED.

HOKIO KORIN: 1750.

45. PAINTING of the Rain Dragon calling a storm to ascend from the water. The gush of rain and the cloud effect is very fine. KAKEMONO. Mounted on pale blue brocade, with ivory tips. Painted about 1750. SIGNED.

HOKKEI: 1820–1856.

46. PAINTING. Warrior Benkei looking over Enemy's Camp. [From Yamanaka, 1886. NIKIKO.]

HOKUSAI: 1760–1849.

47. PAINTING: FRAMED. The painting represents a farm house with the mother weaving cloth at the front door, and the children playing with a turtle, the father coming over the bridge in the distance from his daily work; hen taking care of chicks near the back door and the cock telling it is time to retire. The dress of the mother and children painted with vigorous strokes of the brush, yet show each detail in the extreme. One of the most valuable paintings in the collection.

48. WATER-COLOR PAINTING with Seal Mark. The Devil marking the cash book with contributions received on his annual visit to Earth, when he goes from door to door, where, if he finds any people doing wrong, he will charge their expenses according to their guilt. When he goes to the door he rings a bell, which he carries on his breast, to give the sign of his arrival. The expression of his face plainly shows his nature, and Hokusai is particularly noted for his drawing of the pictures of the Devil, as his imagination goes beyond the reach of other artists.

49. WATER-COLOR DRAWING. Freehand drawing of the Emperor Gentoku, who was a great warrior and statesman and governed China about 700 B. C. or 800 B. C.

50. KAKEMONO. Painting of the warrior Tametomo when exiled from the Capital. Painted with simple strokes of the brush. Even the face is tinted, showing his exiled life in the Riukiu Island, well expressed by the artist's skill. Painted on silk, and mounted on blue brocade, with ivory tips. SIGNED.

51. AN ASCENDING DRAGON, showing a comparison in height with Mount Fuji represented in a distant view, with the dragon high above. KAKEMONO. BEAUTIFULLY PAINTED ON SILK, MOUNTED ON BLUE BROCADE, with ivory tips.

* FROM THE HAYASHI COLLECTION, Paris.

52. PAINTING OF SHOKEI in a demonstration of his power. The painting originally was on a screen now made into a kakemono. Mounted on white brocade, with ivory tips.

53. GROUP OF TORTOISES drying themselves in the hot sand with bright sun overhead. KAKEMONO. Simple design, but beautifully painted on silk and mounted on gold brocade, with ivory tips. SIGNED.

54. PAINTING of a Street Peddler amusing children, using different masks, and dancing in a grotesque manner. Most beautiful color scheme and execution. KAKEMONO. PAINTED ON SILK AND MOUNTED ON BLUE BROCADE, with ivory tips. Signed, and painted when Hokusai was 80 years of age.

55. YEBISU AND DAIKOKU telling funny stories. Wide kakemono painted on silk and mounted on dark blue brocade. SIGNED "Hokusai when 87 years old."

KUNISADA: 1785–1864.

56. SKETCH. Sanba-so dancer and an admirer. Painted on fan.

SOGA SCHOOL.

57. HERONS AND LOTUS BUDS AND LEAVES, after the old Chinese style of painting. Painted in Soga school way. Wide kakemono, mounted on gold brocade.

TOYOKUNI: 1869–1825.

58. LADY BY THE GARDEN LANTERN. Painting from Yamanaka, 1886.

59. PAINTING. Judgment of a Poem among the Poets in Presence of Shogun.
[From Yamanaka, 1886.]

JAPANESE PRINTS.

ASHIHIRO.

60. ACTOR AND ACTRESSES represented as in the garden, the background of tea-houses in the distance. Eloping couple discovered by the girl. TRIPLET. SOFT AND HARMONIOUS COLOR AND VERY RARE PRINT. [Secured in Japan, 1886.]

61. A WARRIOR ADOPTING A CHILD. The dress is embossed work, and the background is a waterfall and cherry blossoms on the mountain side. LARGE DOUBLE SURIMONO PRINT. VERY FINE IMPRESSION. [Secured in Japan, 1886.]

ASHIKUNI: about 1820.

62. LADY HOLDING A BRUSH ready to paint a picture on a screen behind her. VERY NICE SOFT COLOR. [Japan, 1886.]

63. WARRIOR BENKEI and his Ushiwaka. VERY RARE PRINT. [Japan, 1886.]

64. AN ACTOR, Utaemon representing Miyamoto Musashi. VERY FINE COLOR. [Japan, 1886.]

65. FROM THE STORY OF THE "47 RONINS." Yuranoske playing drunk in the tea-house to deceive the enemy Kudo, who is watching him. LARGE SURIMONO PRINT. VERY RARE IN SUCH SIZE. [Japan, 1886.]

ASHIYUKI: 1840.

66. A HUNTING PARTY. The background represents the camp under the pine tree. The dress of the hunters is beautifully printed in embossed work. LARGE DOUBLE SURIMONO PRINT. VERY FINE AND VALUABLE.
[From Japan, 1886.]
*There is a story implied. One hunter rebukes the other for so shooting as to kill the bird, while a better shot and judgment would merely pass an arrow so as to hold the wings without death.

67. ACTOR RIKAN AS LORD and his son, the dress pattern is embossed with silver on a black ground. LARGE DOUBLE SURIMONO PRINT. VERY RARE.
[From Japan, 1886.]
* The poem is by Rikan, "After drink edge of the year has an immense sound," or something like it.

GAKUTAI (Pupil of Hokusai): about 1850.

68. SURIMONO. Shogun Yoritomo, as known by his crest mark, sending a message carried by a stork.

69. SURIMONO. Actor and Actress. A very fine impression. Pilgrim whose intentions are always disturbed by a beautiful woman, and he is trying to get away from her violent admiration.
[Japan, 1886.]

70. SURIMONO. Chinese Lady sitting by the desk.
*From Hayashi collection.

71. NEW YEAR'S CEREMONY.

HARUNOBU: 1705–1772.

72. LADY sitting and admiring a flower. Very fine color.
* This and the three following secured in Japan in 1886.

73. LADY GATHERING SHELLS. Beautiful color scheme.
* Very rare.

74. LADY HOLDING A CAGE. Simple and very fine in color.

75. LADIES PLAYING CARDS on each of which is written a poem. Graceful lines and beautiful color. DOUBLE PRINT.

HIROSHIGE: 1796–1858.

76. VIEW OF TAMAGAWA RIVER, Mount Kora, province of Kisiu. Clear impression. UKIYOYE (PRINT).

*The Hiroshige prints come from an old importation, about 1860.

77. SET OF FOUR PRINTS, one of Ozi Temple, another cherry blossoms at Mukojima, maple at Kaianzi Temple, and peony blossoms at Fukagawa. Recall various things for which they are noted as cake carried by the women at Mukojima.

[From Japan, 1863.]

78. SNOW SCENE BY THE SUMIDA RIVER.

[From Hayashi Collection at Paris.]

79. UKIYOYE (PRINTS) MOONLIGHT SCENE AT OMI.

80. SNOW SCENE AT NUMADSU.

81. SNOW SCENE AT KAMEYAMA HILL.

82. IRIS BLOSSOMS AT HORIKIRI.

83. THE GREAT BRIDGE OF SANJIO, KIOTO.

84. VIEW OF YEDO BAY.

85. VIEW OF MOUNT FUJI, FROM SOSHU MIURA.

86. CHERRY BLOSSOMS, AFTER KOGANEL, TOKIO.

87. VIEW OF MINAGUCHI.

88. VIEW OF YAHAGI BRIDGE, OKAZAKI.

89. VIEW OF MT. FUJI, FROM ASHITAKA HILL.

90. THE PINE GROVE AT FUZISAWA.

91. OVERLOOKING MT. KAMAKURA.

92. VIEW OF FUJIYEDA.

93. TEA HOUSE AT FUCHU.

94. VIEW OF MT. FUJI, FROM TAGONO URA.

95. FLYING KITES AT FUKUROI.

96. VIEW OF OKITSU RIVER.

97. OHASHI BRIDGE, YOSHIDA.

98. VIEW OF MT. FUJI, FROM ONOGA HARA.

99. VIEW OF MT. FUJI, FROM OIGAWA RIVER.

100. VIEW OF SAYONO NAKAYAMA.

101. VIEW OF FUJIGAWA RIVER.

102. TEA HOUSE AT OTSU.

103. VIEW OF TOTSUKA.

104. VIEW OF VARIOUS HOTELS AT ONABURA.

105. VIEW OF MIWONO MATSUBARA.

106. VIEW OF NISHIDIO IYO.

107. THE CELEBRATED PINE TREE AT HAMA-MATSU.

108. TEMPLE OF MIYATA.

109. VIEW OF KUCHU RIVER.

110. SHINSHA BRIDGE, HODOGAYA.

111. ANOTHER COPY OF THE SAME.

112. NIGHT TRAVELLING AT MT. HAKONE.

113. TEMPLE MISHIMA, DAIMIOZIN.

114. VIEW OF MT. FUJI, FROM FUZISWA.

HOKUKEI: 1820–56.

Celebrated Artist, first pupil of Hokusai.

115. A COURT LADY IN HER BOUDOIR.

116. KAKIZOME, or first writing of the New Year. Young girl and boy writing. The picture represents the opening day of the year, New Year's. New writing, with the first letters of the alphabet, i Ro. SURIMONO PRINT.

117. LADY AT HER TOILET. Gorgeous dress pattern embossed with silver and a fine shade of green and purple. SURIMONO PRINT. VERY RARE.
[Japan, Yamanaka, 1886.]

118. PANEL DECORATION—one of the poets, with a view of Matsushima Island. BEAUTIFUL WORK.
[From Japan, 1886, Yamanaka.]

119. A LADY READING A BOOK, and admiring a flower. Her gorgeous dress pattern is embossed and very effective. The panel at top says: "Flower garden in set"—there are others to match at top. SURIMONO.

HOKUSAI: 1760–1849.

120. SPARROW CHASING AFTER THE BUTTERFLIES. BLUE PRINT.

121. GHOST STORY OF BANSHU SARAYASHIKI. The girl who drowned herself, accused of breaking plates; her ghost frequented the well. VERY RARE.

122. DISTANT VIEW OF FUJI, FROM KOSHU, one of the "36 series of Fuji." The print represents the dawn, with its gray atmosphere.
[From Yamanaka.]

123. CHINESE BOYS playing with drums and trumpets. VERY RARE. Signed *Shunro*, a name which Hokusai often used. Black and white print. Trial print before color.

124. YEBISU AND DAIKOKU AND BENTEN WORKING—carrying a rice bag to the storage. Signed *Shunro*, a name sometimes used by Hokusai. VERY FINE AND RARE TRIAL PRINT BEFORE COLOR.
[From Yamanaka, Japan, 1886.]

KEISAI: about 1840.

125. LADY SITTING BY THE WINDOW, looking at a paper, the shade of a willow tree on the shoji shows the fine workmanship of the artist. SURIMONO PRINT.

126. NEW YEAR'S DECORATIONS, the background a gold screen decorated with storks and pine trees. SURIMONO PRINT. VERY RARE SPECIMEN. Printed in embossed work. Matches No. 127.
[From Yamanaka, Japan, 1886.]

127. DESIGN OF A LOW BOOK-CASE, a gold screen in the back ground, decorated with a peacock and plum blossoms. The book-case also is decorated with gold and red, the whole printed in embossed work. SURIMONO PRINT. Matches No. 126.
[Yamanaka, Japan, 1886.]

128. NEW YEAR PRINT. Decoration of coral in a jar with seaweed in bright gold lying beside it, the jar printed with charcoal mixed in the black giving an iridescent effect. VERY RARE.
[From Japan, 1886, Yamanaka.]

KIOSAI.

129. DECORATION OF FANS and a Calendar of New Year. Very fine embossed work. New Year's card.

KORIUSAI: 1760–1780.

130. LADY PLAYING WITH A CHILD, and a Maid. The whole composition and color scheme and the graceful lines are almost as good as his master, Harunobu, or better.
[From Yamanaka, Japan.]

131. GROUP OF THE GODS OF LUCK.

132. LADY PLAYING KOTO MUSIC. The instrument is placed on shoulder of the other lady, who was resting. The signature is Koriu—on the screen, with particular significance.

KUNISADA: 1785–1864.

133. SURIMONO PRINT. Actor representing Ushiwaka standing on the Red Bridge. The costume is beautifully colored and embossed. Best specimen of his work.

: : Nos. 133, 134, 135 form a Diptych.

134. SURIMONO PRINT. Actor representing Benekei standing on the Red Bridge. Fine workmanship and very rare.

135. SURIMONO PRINT. Actor on the roof, surrounded by enemies, a storm and lightning effect in silver and gold on a black background. "Story of the Eight Dogs." The dress is beautifully embossed. VERY RARE.

136. PICTURE OF AN ACTOR drawing his sword. SURIMONO PRINT.

137. AN OLD CHINESE WARRIOR, Kaosho Rochisin, his dress pattern all embossed work, and his body tattooed with a design of peony blossoms in embossed work. SURIMONO. VERY RARE SPECIMEN. Mate to number 138.

138. A CHINESE WARRIOR, Kumonriu Shishin, the dress pattern all embossed in gold and colors, his skin tattooed with dragons in embossed work. SURIMONO PRINT. VERY FINE AND RARE. Mate to number 137.

139. SPRING SHOWER SURPRISES TWO LADIES AND THEIR MAID, one playing the Koto, another standing against the column. She has a love missive in her hand concealed from the player to be entrusted to the maid. Plum blossoms in full bloom surrounding the balcony. TRIPLET. Beautiful color.

[From Yamanaka, Japan.]

140. A WARRIOR, "WATONAI." Acted by the famous Danjiuro.

[From Yamanaka, Japan, 1886.]

KUNIYASU: About 1850.

141. ACTOR CARRYING BRANCHES OF PLUM BLOSSOMS, as sign of victory returning from war. Beautifully printed in embossed work. VERY RARE.

142. "A BEAUTY SHOW OF MODERN TYPE." Imaginary example.

KUNIYOSHI: 1788-1861.

143. ACTORS IN A SCENE. The dress is embossed work. On a dark background. SURIMONO PRINT. Very rare specimen. Danjiuro represents a hero who, returning home half drunk, is attacked by an enemy. By the light of lightning he recognizes the enemy.
[From Japan, 1886.]

144. HUMOROUS PICTURE of the priest Ikiu Osho, illegitimate son of the Emperor, in the center, preaching to the people about Heaven and Hell, and how to behave in this world, "in the manner of a war story." His preaching has such a good effect on the audience that even the pawnbrokers refuse to accept the money they loan, and all who have any money are giving it up to the Temple. Curiously, here, his convert, Nozarashi Gosuke the Otokodate, "free lance," is represented here as collecting. The preacher is Hakuzo Su in the character of IKIU OSHO himself. Triplet.

145. A YOSHIWARA LADY, from Owari Tea House.

146. LADY CARRYING A BOWL UP THE STAIRS. "Picture Brothers" is written on a book in background, man Yoshinaka is here represented.

147. HUMOROUS PICTURE OF A STRUGGLE between the North and West trying to paint each other's faces with India ink. The game used to be quite the style during the Todoyomi Period. The color scheme and expression of faces are about the best of the artist's work. Note that wrestlers are called out for North and West—who are supposed to be enemies. DOUBLE PRINT.
[From Japan, 1886.]

148. COMICAL PICTURE. The Long-nosed Race of Chinese Legend.

149. ANOTHER COMICAL PICTURE. The same Long-nosed Race of Chinese legend.

150. SOUVENIR OF SHINO PROVINCE. Famous Macaroni House, with group of travellers. The daughter wishes to take father in, who objects.
[From Japan, 1886.]

SHIGENOBU: 1820.

151. A WARRIOR, YOSHITSUNE, ON HORSEBACK, and his two retainers, Benkei and Kisanda, before the great battle of Haki. TRIPLET.
[From Japan, 1863.]
* Shigenobu was the son-in-law of Hokusai.

152. STREET SCENE AT YOSHIWARA. "Cherry Bloom." Triplet.
[From Yamanaka, 1886.]

SHOGIOKU: 1750.

153. MOTONOBU, the painter's dream of the exiled Lord Michizane riding on an ox. Tenjin is his deified name. He is the patron of Literature. Copied into small size by Shogioku for Yamanaka, Japan.

SHUEN: 1850.

154. BIRD'S-EYE VIEW OF INARI TEMPLE AND DAIJINGU FESTIVAL. Pilgrimage to Mikagi (on the Road). The goddess is Amaterasu o Mikami The Sun Goddess. Thanks are being made for answers to prayer, represented by folded papers falling from Heaven: they are marked coal, fish, sake, wood, beans, paper, etc., etc. Previous bad weather; good weather prayed for and obtained. INARI. Triplet.
[From Yamanaka, Japan, 1866.]

SHUNGAN: About 1840.

155. COURT LADIES AND ATTENDANTS Standing at the Gate of the Temple. VERY FINE AND RARE. Trial impression before color.
[From Yamanaka, Japan, 1866.]

SHUNKO.

156. ACTORS REPRESENTING CHINESE CHARACTERS of Lord and Two Ladies. One Chinese and one Japanese. All the dresses printed in embossed patterns. LARGE DOUBLE SURIMONO PRINT. BEAUTIFUL COLOR SCHEME. Japan, 1886.

* The great Lord is Watonai, who went to China as a scholar and returned. Hence, the two ladies of different nationalities. He sought peace between the nations: hence, the picture is emblematic of this idea. [Japan, 1886.]

SHUNSHO: 1726–1792.

157. ACTOR AND ACTRESS standing by the gate. Chiushigura story. UKIYOYE PRINT.

158. TWO LADIES LISTENING TO STREET MUSICIAN, who is Honzo disguised. Hence, the blow of the sword threatens. Story of Chiushigura.

159. ARGUMENT BETWEEN THE SAMURAIS, who are discussing their position on the death of their master the Lord ASANO. This, then, is part of the story of the 47 Ronins.

SHUNYEI: 1761–1819.

160. LADY TRAVELLING. UKIYOYE PRINT. Very rare subject, and fine color, injured border.

TOYOHIRO: 1820.

161. DOGFOO on a precipice, throwing the little ones into the river, and only if they live to come out of the water and come back to him does he keep them as his children. One is seen crawling back up the precipice. In black and white. SURIMONO PRINT.

162. THE WARRIOR ASAHINA SCATTERING BEANS. On January 11th every household in Japan scatters beans around in every room, to chase the devils out of the house and bring happiness in. This picture is drawn by a special order of the family Asahina on the 24th anniversary of his (the artist's) wedding day. SURIMONO PRINT.

[From Yamanaka, 1886.]

* Daujiuro's copyright on a play called Asahina is recalled by this figure of a warrior dressed as he played it on the stage.

163. MAKING UP A NEW CASH BOOK on the first of the year, as the old one is filled up, showing the new wealth coming in. The print is by order of the Asahina family on the 27th anniversary, in which the artist, as a member of the family, celebrated the 27th anniversary of his marriage. It was his custom every year. SURIMONO PRINT. Beautiful color scheme represented in the man and his robe.
[From Japan, 1886.]

TOYOKUNI I.

164. DOLLS' FESTIVITIES on March 3rd. The great ceremony is going on in the Court and ladies are playing music for the occasion. The cherry blossoms are in full bloom, adding exquisite color to the delicately shaded kimonos of the ladies. No doubt a first impression of the print. A connoisseur generally classifies this as Toyokuni I. DOUBLE PRINT.

TOYOKUNI: 1769-1825.

165. ACTORS AS PICNIC PARTY OF DAIMIYO, CROSSING THE BRIDGE. Very fine impression. Two attendants of the bride have embroidered names on their dresses, namely: Onoye and Iwafuji, heroines of a story of jealousy. It should be remembered that actors kept for some time to the dresses of their parts and repeated as here some passage of their plays. Double print.
[From Japan, 1886.]

166. LADY READING A NOVEL to her friend, four dancing girls in the background represent the story. Very fine.

167. ACTOR STANDING WITH FAN. 1 chikawa yaoze.

168. ACTOR STANDING with a gun and raincoat. As Kampei, one of the 47 Ronins left out. Actor is Onoye 'e Zaburo.
[From Japan, 1886.]

169. A NEW-YEAR'S DAY CEREMONY.

170. A YOUNG LADY TRYING TO HANG A KAKEMONO.

TOYOKUNI.

171. AN ACTOR MITSUMORO, WITH A SWORD.
[Japan, 1886.]

172. A PATTERN FOR THEATRE CURTAINS given to the actress, with a design representing good luck and success in the character and flowers. SURIMONO PRINT. Very unique specimen.
[From Yamanaka, Japan, 1886.]

173. FIGURE OF FEMALE ACTOR; Onoye e Zaburo, his summer gown of spangled gauze is very effective. BEAUTIUL PRINT.
[From Yamanaka, Japan, 1886.]

174. AN ACTOR. Iwai-Hanshiro as Koto Ura.
[From Yamanaka, 1886.]

175. FIGURE OF AN ACTOR. Bando Mitsumoro. Beautiful color composition.

UTAMARO: 1753–1805.

176. THE LADY YAMAUBA and her child, Kintoki.

177. TWO BOYS DRAWN AS WRESTLERS.
[Yamanaka, 1886.]

178. PLEASURE LADY looking at a picture book of similar subjects.
[From Yamanaka, Japan, 1886.]

179. PLEASURE LADY watching a cat playing with a ball. Her name is Moro Koshi, which means China.
[From Yamanaka, Japan.]

YEISHI: 1780–1800.

180. GION FESTIVAL, ladies standing under the gate of the Temple. ORIGINAL IMPRESSION FOR COLORING. BLACK AND WHITE PRINT. BEAUTIFULLY EXECUTED. VERY RARE.

181. LADIES OF PLEASURE taking the part of musicians in an entertainment. First trial proof before color, hence more than rare.

182. A SOCIAL MEETING OF LADIES. First outline impression before printing.

YEIZAN: 1800-30.

183. LADY PLAYING SEKISORO DANCE, another playing the Shamisen, another watching. UKIYOYE PRINT.

184. LADY SITTING ON A SEDAN CHAIR. Part of Yenoshima set.

YOSHITORA: 1850.

185. THE GREAT WARRIOR YORITOMO besieging Yasuhira of the Province of Oshu, at the head of his troops. The distant view of the castle represents the enemy's headquarters. TRIPLET.
[From Yamanaka, Japan, 1886.]

186. TAIKO HIDEYOSHI ordering his general Kato Kiyomasa to invade Korea. Battle scene of San Kan. TRIPLET.
[From Yamanaka, 1886.]

187. PORTRAIT OF YAZAMA MITSUNOBU, one of the 47 Ronins.
[From Yamanaka, 1886.]

SECOND SESSION.

JAPANESE BOOKS.

188. ASANO KOZO. GIZIO GAKAYA DZUYE: Green Room of the Stage. Illustrated in black and white. Royal 8vo, wrappers. Very interesting.

189. BOOK OF DESIGNS, hand-painted, some tinted, for fans, dresses, and other things. Small folio. 1860.

190. BOOK OF SKETCHES, hand-painted in black and white. Royal 8vo. About 1800.

191. BUNPO SHUNSEI. Bunpo Sogwa. Hundreds of caricatures by Bunpo, some tinted. 8vo. 3rd Year Kwansei period (1790).

192. COLLLECTION OF PRINTS called Chioda No Oku, meaning the private life of Tokugawa Sho Gun, printed in colors, after Chikanobu. Folio. In pongee silk case. About 1888.

* With presentation inskription from Marquis Okubo, "in remembrance."

193. COLLECTION OF COLORED PRINTS BY VARIOUS ARTISTS, mostly flowers. Royal 8vo, 8 prints.

194. COLORED PATTERNS FOR BROCADES. About 1800. 8vo, unbound.

195. DESIGNS FOR DRESSES. 5 vols. small folio, blue paper covers, the designs hand-painted in black and white.

196. DESIGNS FOR SUMMER DRESSES, some in colors. Folio, wrappers.

197. GWAFU: Picture book of various sketches, printed in March, 17th year Meizi (1884). Royal 8vo.

* Printed in black and white.

198. HANABUSA ICHO. ICHO GWAFU. Paintings by Icho. Black-and-white. 2 vols. January, 7th Year of Meiwa period (1770).

199. HASEGAWA MITSUNOBU. AUYEYU GWAFU: Illustrations of famous warriors, printed in black and white. January, 3rd Year Kwanyen (1750). Royal 8vo, paper covers.

200. HASHIMOTO RANSAI. BANZO SHASHIN DZUFU: Various pictures from nature and still life, printed in colors. 8vo. February, 4th Year of Genzi (1864).

201. HOITSU SHONIN. KORIN HIAKUDSU: 100 designs by Korin, printed in black and white. Royal 8vo. June, 9th year Bunsei (1827).

202. HOMMA HIAKURI. KUKUSHOKA DZUKAI: Illustrations of Court Robes and Dress Swords, printed in colors, with text. 2 vols. small folio. November, 13th year of Bunkwa Period (1816).

203. HOKUSAI. HOKUSAI GWAFU. Works of Hokusai, PRINTED IN COLORS, beautiful tints of blues, etc. 3 vols. (1 duplicate). Royal 8vo. 1760–1849.

204. HOKUSAI. SHAKA DZUYE: Original shaka illustrated in black and white. 8vo. 1760–1849.

205. —— SAIGWA DZUSHIKI: Landscapes, birds and flowers, printed in black and white. 2 vols. oblong 12mo.

206. —— HOKUSAI MANGWA: The Works of Hokusai, illustrated in tints. 12 vols. 8vo. Tenpo Period (1830).
* Original impressions of the works of Hokusai. Very scarce.

207. KAHEI HIROZAWA. RUISEI SOGA: Paintings of various branches, caricatures, etc. 5th year of Kioho (1720). Royal 8vo.

208. KANO YASUNOBU. Collection of original drawings, some tinted, but mostly in black and white, figures, landscapes, birds, grotesques, etc. Folio, boards.

209. KEISAI. AUYEI GWASHI. Illustrated book of famous warriors, printed in black and white. 8vo. About 1850.

210. KIN KADO. YEHON TAKA KAGAMI: Pictures of falcon hunting, printed in black and white. One volume, 8vo, wrappers. 1865.

211. KONO BAIREI. BAIREI HIAKU CHO GAFU: Pictures of hundreds of birds by Bairei. Printed, some in tints. 8vo, wrappers. October, 17th year of Meizi (1884).

212. KUNISADA. Portfolio of colored prints, mainly figures, by Kunisada, illustrating the story of Genzi Mono Gatari. In fine condition. Folio. 1785–1864.

213. KURIHARA. KOKON MEIBA DZUYE. Famous horses of ancient and modern times, with warriors, etc. PRINTED IN COLORS. About 1850. 8vo.

214. MOCHI YUKI KINRAN. SHINMOYO HINA GATA TEIHON: Illustrations in black and white of new fashions. Hand-painted. 4to. About 1742.

215. NISHIMURA GENROKU. HIAKU FUJI: One hundred views of Mt. Fuji, the famous sacred mountain, 14,000 feet high. 4 vols. royal 8vo. September, 5th year of Tenmei (1785).

216. —— Another copy of the same.

217. OKA HAYATO. RANMA DZUSHIKI: Designs for Ranma carving printed in black and white. Date about 1700. Oblong 8vo.

218. PATTERNS FOR DRESSES. Hand-painted in black and white, some very elaborate. 5 vols. small folio.

219. PORTFOLIO OF COLORED PRINTS by several famous artists, including Moronobu, Shigenobu, and Yeichu. Small folio. (8)

220. RIHEI YAMADAYA. SHIMPAN MOYO: Designs for dresses, hand-painted, many in colors. 3 vols. royal 8vo.

221. SEIBEI IDSUTSUYA. KIYEI RIO SATSU HIKAYE: Dyer's Design Book. Royal 8vo.

222. SENSAI YEITAKU. BAMBUTSU HINA GATA GWAFU: Designs for the use of the general painter. 3 vols. 8vo. Published October 13, 13th year of Meiji Period (1880).

223. SHINBEI KOBASHI. YEHON TEKAGAMI: Pictures of birds and flowers printed in black and white. 8vo.

224. SHUN FUKU SHOYU. KIO NO MIDZU: Description of Nara (province). Illustrated in black and white. 2 vols. royal 8vo, wrappers. April, 3rd year Kwan Sei Period (1891).

225. SKETCH BOOK filled with paintings by hand, some in colors. 8vo.

226. SOMEN. GWAFU SOKA: Studies of flowers and grasses, printed in black and white. 3rd year Bunkwa (1806). 3 vols. royal 8vo.

227. SUKENOBU. SHINGEN: Illustrated pictures of the Warrior Singen. 8vo, wrappers. 1750.

228. SUZUKI KICHI. KWAGAI MANROKU: Simple history of Yoshiwara. Illustrated in black and white. 2 vols. royal 8vo. March, 8th year Bunsei (1825).

229. TAME SAI. TAME SAI GWASHIKI: Pictures by Tame Sai, printed in black and white. 8vo. About 1850.

230. TOKU HOSHOZAN. SANSE INGA: The Story of Hell. Illustrated in black and white. 2 vols. royal 8vo. Kokwa Period (1752).

231. YAMAMURA RIOYU. MEIKA GWAFU: Illustrations of several famous painters, some in colors. Small folio. Summer, second year Bunkwa Period (1805).

232. YOSHITORA. CHUSHIN GURA GISHIDEN: Illustrations of the forty-seven Ronins, finely printed in colors. Royal 8vo. 1788–1861.

JAPANESE PAINTINGS.

CHOBUNSAI YESHI: 1780–1800.

233. KAKEMONO. Snow scene by the river, painted in delicate water-colors on silk, and mounted on navy blue brocade.

HOKKEI: 1820–1856.

234. IMAGINARY PORTRAIT OF KAN-WO.
[From Yamanaka, 1886. Nikko.]

235. PAINTING. Old couple known as Takasago. Old man and woman.
[Yamanaka, 1886. Nikko.]

HOKUSAI: 1760–1849.

236. WATER-COLOR PAINTING. SIGNED TAITO. A great Chinese warrior, Chohi, beating the Temple attendant who disobeyed his brother, the Emperor's, command. Hokusai was very much interested in the works of Chinese painters. He studied after the style of several great masters during the period when this warrior, Chohi, and his brother reigned over the Chinese Empire, therefore the artist chose this subject to show his skill in the Chinese style of painting.

237. WATER-COLOR PAINTING. SIGNED. Freehand sketch of a cat watching for her prey. The great artist never spent over a moment at this kind of drawing, but to get the effect one needs to spend a great many years of study, and his master hand is shown in this picture.

238. KAKEMONO. Illustration for the story of Banshu and Sarayashiki, where a maiden commits suicide in a well, and the ghost is supposed to appear every night under the weeping willow tree. The composition of color and expression of the face and ghostly hands call up the fame of the artist in this way. This is one of his masterpieces. Mounted on gold brocade silk, roller with ivory tips. SIGNED WATER-COLOR.

239. KAKEMONO. A pair of rabbits resting among the wild flowers. Simple but wonderful in conception. The painting originally was made for the Temple Atago for the shrine of Tsuki Ugo Son (the spirit of the moon), so in Japan it is called the "rabbit in the moon"; therefore the artist painted it especially for this shrine. The priest of the temple, Father Kobi, wrote this inscription on the painting, and it was always kept as a treasure there to keep out intruders and to keep in their happiness. SIGNED. This kakemono is a very fine specimen of the artist, as well as valuable for its historic value. Mounted on brocade, with ivory tips.

240. KAKEMONO. Chinese Go-Players (a kind of chess) seen through the window, which is represented in the shape of an orange with leaves. Painted on silk and mounted on pongee silk. Signed Hokusai.

241. KAKEMONO. Shogatsu Mochitsuki. Making rice cake for New-Year's Festivities. Very fine humorous painting, showing four figures, by Hokusai, signed. Wide kakemono painted on silk and mounted on blue brocade with red lacquer tips.

242. WIDE KAKEMONO. A man lying with his head in a woman's lap, another man dancing, after the effect of drinking sake. The sake bottle in a hot kettle on a brazier at her side for a new supply. The color scheme in this painting is wonderfully executed, and the well-satisfied and drowsy expression of the faces is wonderfully painted. Painted on silk and signed.

243. KAKEMONO. Illustration for the story—a warrior, Shin No Yozio, takes his enemy's coat and pierces it with his sword to satisfy his revenge, to avoid capital punishment if he should kill the man. WATER-COLOR PAINTING ON SILK MOUNTED ON BLUE BROCADE. SIGNED "Hokusai when 84 years old."

244. KAKEMONO. Kakeo Kiyomasa and his enemy rolling down the cliff, losing their balance after a life-and-death struggle. Beautifully painted in the details, signed "Hokusai when 88 years old." Painted on silk, mounted on gold brocade, with ivory tips.

245. ORIGINAL SKETCHES of different heads, painted in black and white. All on one sheet. With gilt mat.

246. ORIGINAL SKETCH of all kinds of contortionists, painted in black and white.

247. ORIGINAL SKETCH of warriors, painted in black and white.

MIYAGAWA CHOSHUN.

248. FREEHAND WATER-COLOR DRAWING of a Beauty of the Genroku Period.

TANKO MORIYOSHI: 1800.

249. FIGURE OF A NO-DANCER, showing the style of the dress and masque, and how to hold the fan. Beautifully painted on silk, and mounted on white and gold brocade, with ivory tips. Wide kakemono, signed by the artist.

TOYOKUNI: 1769–1825.

250. PAINTING. Actor Danjiuro, the elder. He says: "Puppies are not afraid of tigers." The poem is by him signed with his poetic or literary name, Hakuen. Painted on fan, by Toyokuni.

TSURUKAWA TOGI: 1800.

251. KAKEMONO. A group of storks feeding and flying. A subject of this kind is generally used for New-Year's or a birthday anniversary. In Japan the stork is supposed to live 1,000 years, therefore often used as a sign of longevity. PAINTED IN WATER-COLORS ON SILK AND MOUNTED ON BROCADE.

ZESHIN.

252. WATER-COLOR DRAWING. SIGNED. The heads of two carp fishes swimming against the current. The picture must have been drawn for the Boys' Festival. Among the fishes carp is the only one that can swim up through the waterfall, and therefore it is used as a motto for the boys to go ahead against all difficulties. Zeshin was a great artist on Japanese lacquer work and many other branches of art. His paintings always command high prices and are sought for by the connoisseur.

JAPANESE PRINTS.

ASHIKUNI: about 1820.

253. A LADY WATCHING THE PETALS OF THE CHERRY BLOSSOMS floating on the stream, and imagining her future. Large double surimono print.
[From Japan, 1886.]

254. DANJIURO, THE ACTOR, who has just become a "star" in the play called Shibaraku. Large surimono print. BEAUTIFUL COLOR SCHEME IN SHADES OF BROWN. VERY RARE.
[From Japan, 1886.]

255. LORD ADMIRING THE RED MAPLE LEAVES IN AUTUMN, after drinking sake, and comparing colors. Large double surimono print.
[From Japan, 1886.]

256. A TRAVELLER SNOWBOUND IN A FARMHOUSE where he spent the night, and where he meets his future wife. Large double surimono print.
[From Japan, 1886.]

ASHIYUKI: 1840.

257. AN ACTOR, DANJIURO, TAKING THE PART OF NIKKI DANJIO, the enemy of Masamune. He is a magician. Here he is represented as watching the army of his enemy. Large double surimono print.
[From Japan, 1886.]

258. AN ACTOR TAKING THE PART OF A PILGRIM, under the pine tree. Large double surimono print. Rare.
[From Japan, 1886.]

FUSATANE: 1860.

259. A SUMMER NIGHT BY THE SUMIDA RIVER, near Riogoku Bridge, in July, called Opening of the Bridge. Great fireworks displayed from the center of the bridge, and a tea-house maid persuading people to come in. Triplet.
[From Yamanaka, Japan, 1886.]

GIOKUSHO.

260. SHOGUN WATCHING THE NO DANCING IN COURT. One of the dancers dressed in purple and red to represent a stork and stork decoration in his hat; the other in white and green to represent a turtle, with that represented on his hat. The stork is supposed to live a thousand years and the turtle ten thousand years, both meaning longevity, and often used by the Court as a sign of long life and good luck. The artist, Giokusho, was until lately employed at the Imperial Household, therefore it is impossible to secure his paintings of any sort, and probably this surimono is the gift of the Emperor to his subject. The color scheme is beautifully carried out in this style of art.
[From Yamanaka, Osaka, 1886.]

HANZAN: 1830.

261. WHITE MICE PEDDLER.

262. LACQUER BOX AND FISHPOLE.

HARUNOBU: 1705–1772.

263. LADY WRITING A LOVE LETTER. GRACEFUL LINE AND FINE COMPOSITION OF COLOR.
[From Yamanaka, Japan, 1886.]

264. A LADY TRYING TO HANG KAKEMONO. Very clear impression.
[From Yamanaka, 1886.]

265. SWEET LADY FITTING HER COMB INTO HER HAIR.

HIROSHIGE: 1796–1858.

266. DISTANT VIEW OF MT. FUJI AND YENOSHIMA ISLAND, from the Beach of Hichirigahama, with ladies of a picnic party gathering shells. Triplet.

The Hiroshige prints were an early importation from Japan.

267. "AUTUMN MOON," at Shiu Yoshiwara, Yedo.

268. VIEW OF NINOKAWA.

269. VIEW OF SHIOMI HILL overlooking the sea.

270. VIEW OF MOUNT OKABE.

271. ONE OF THE 53 VIEWS OF TOKAIBO.

272. OVERLOOKING YEDO BAY, FROM GOTEMYAMA HILL.

273. VIEW OF FUJI, FROM SATA TOGE.

274. VIEW OF MAISAKA.

275. VIEW OF TAMAGAWA RIVER.

276. VIEW OF YAMASHIRO IDE.

277. FISH.

278. DAIMIO'S PROCESSION AT YATSU KOGI.

279. VIEW OF HAKONE LAKE.

280. VIEW OF ABEGAWA RIVER.

281. VIEW OF MINAGUCHI.

282. ROKUGO RIVER, KAWASAKI.

283. SETO RIVER, FUJIYEDA.

284. VIEW OF MT. FUJI, FROM YOSHIWARA.

285. VIEW OF FUJIGWAYA RIVER, FROM KANBARA.

286. FISHING AT THE COAST OF ODAWARA.

287. BANIUGAWA FERRIES, AT HIRATSUKA.

288. VIEW OF OISO.

289. VIEW OF HIROSHE. Good.

290. VIEW OF A RAINBOW, FROM ATAGO HILL.

291. WATERFALL AT MT. OYAMA.

292. COMBAT OF YOSHITHUNE AND BENKEI ON GOZIO BEACH.

293. VIEW OF MT. FUJI, FROM TOTSUKA.

294. VIEW OF MT. FUJI, FROM KAWASAKI.

295. VIEW OF KANAGAWA BAY. Clear impression.

296. VIEW OF MT. FUJI, FROM YUI.

297. VIEW OF NARUMI.

298. VIEW OF FUJISAWA.

299. VIEW OF HAKONE LAKE.

300. VIEW OF ODAWARA.

HOKKEI: 1820–56.

301. TRAVELERS: distant view of Mt. Fuji. The nobleman carries his hat on his sword. His servant carries his clogs left behind. The next traveller, the temple boy, carries the box of the servant, and another carries the young gentleman. The inscription on the kite means nightingale.

HOKUDO.

Pupil of Hokusai: about 1850.

302. DECORATION OF PINE TREES ON A SCREEN, beautifully printed. LARGE PRINT AND VERY RARE. Complimentary wish of evergreen. So I hope your feeling will always be the same—pun about waiting and pine.
[From Japan, 1886.]

HOKUKEI: 1820–56.

A great artist; the first pupil of Hokusai.

303. A CRESCENT MOON FROM THE BRIDGE. The cloud effect is done with beautiful shades of black, the moon in silver, giving a fine contrast. VERY RARE.
[From Japan, Yamanaka, 1886.]

304. A NEW-YEAR'S POEM, written on different shapes of fans, on a background of plum blossoms.

305. LADY STANDING, looking at a kite that has fallen. The kite in shape of Yakko, a courier, called a Yakko Dako, courier kite. The pattern of her dress all embossed and of a beautiful design and impression. Surimono print. RARE AND VALUABLE SPECIMEN.

306. KINTOKI. An old man dreams about Kintoki; his childhood, when, all naked, he fought bears. The pattern of the dress printed, which is the name of Kintoki, in embossed work, and the crest is printed in silver. SURIMONO PRINT. VERY RARE.
[From Yamanaka, Japan, 1886.]

307. DRESSMAKING. Preparing folds in dress, etc.

HOKUSAI: 1760–1849.

308. ILLUSTRATION FROM THE "HUNDRED POEMS." Nakamaro watching the shadow of the moon when he visits China. Far away from home, at the same time, he is admiring the same moon rise over Mount Mikasa. The reflection of the moon is seen on the water, and a dark shadow represents night. Colored print. Very fine
[From Yamanaka.]

309. ILLUSTRATION FROM THE "HUNDRED POEMS." Peasant leading an ox. Two graceful ladies standing with umbrellas. The color schemes in these prints are Hokusai's masterworks. Very well preserved.
[From Yamanaka.]

310. ILLUSTRATION FROM THE "HUNDRED POEMS." Ladies boating on a lotus pond. Beautiful color scheme of a deep sapphire blue, a soft green in the bank and rose-color in the boat. This is probably a first impression by Hokusai, and A VERY RARE SPECIMEN.
[From Yamanaka.]

311. MOONLIGHT SCENE, WITH SUHIRO BRIDGE, at Tempozan. The print is well preserved and very clear. No doubt it is a first impression.

KEISAI: About 1840.

312. LADY AND BOY HOLDING A DWARF PLANT. The dress pattern is embossed work in silver. SURIMONO PRINT. VERY RARE.
[Yamanaka, Japan, 1886.]

313. A LADY SITTING ON THE VERANDA, admiring the reflection of the plum blossoms on her wine cup, in the light of a clear moon. The water effect is embossed. This is a most important piece for the surimono collector.

314. GENROKU STYLE OF DRESS, on embossed paper. Man and woman. Perhaps one of the Soga brothers and the loose lady who befriended them and helped them to break into the enemy's camp, where she was, as it were, employed. SURIMONO.

315. USHIWAKA PLAYING THE FLUTE. Serenading his sweetheart. SURIMONO.

KIYOMINE: 1840.

316. LADY PLAYING ON SAMI-SEN.

KUNIHIRO.

317. LORD READING AND WRITING A POEM. His dress is all embossed work in a peony pattern, on a light-blue ground. The hand-rest is INLAID WITH MOTHER-OF-PEARL on dark ground. LARGE DOUBLE SURIMONO PRINT. UNIQUE AND VERY RARE. UNKNOWN.
[From Japan, 1886.]

318. A LADY DANCING, and showing a form as graceful and artistic as the plants by her side. LARGE DOUBLE SURIMONO PRINT. VERY RARE AND FINE.

319. ACTOR TAKING PART OF A PIRATE. Beautiful color scheme, and the dress printed in embossed work. VERY RARE. LARGE DOUBLE SURIMONO PRINT.
[From Japan, 1886.]

320. A BASKET PEDDLER. Beautiful lines and well-preserved impression, landscape in distance. LARGE DOUBLE SURIMONO PRINT
[From Japan, 1886.]

KUNISADA: 1785–1864.

321. INTERIOR SCENE AT A TEA-HOUSE. Owariya. With eleven ladies. The views of the distant rooms are beautifully carried out. Triplet wrongly mounted.
A little poem says that so many live flowers will surely attract many people.
[From Japan, 1863.]

322. GEISHA GIRLS IN BOATS. Summer cooling on the Sumida River, watching fireworks. Genji, recall of high-class imitations—imaginary. Triplet.
[From Yamanaka, 1886.]

323. TWO COWS ENJOYING THEIR FREEDOM UNDER THE WILLOW TREE. Very fine and rare print. The artist made this design for a special occasion, as his signature is entirely different from the way it is usually signed. SURIMONO PRINT. VERY IMPORTANT SPECIMEN.

324. COURT LADY, CHINESE, in a gorgeous dress printed in embossed work, with a design of dragons and a Buddhistic symbol on rose and purple ground. SURINOMO PRINT.
[From Yamanaka, 1886.]

325. AN OLD MAN GIVING A RECITATION. Expression and color scheme very fine. SURIMONO.

326. AN ACTOR IN ARMOR HOLDING UP A LIGHTED TORCH. The design of his armor asks close inspection, as it is beautifully printed in embossed work. VERY FINE.

327. A COURT LADY HIDING HER FACE WITH HER FAN. Her gorgeous gown is printed in embossed work with several colors. Very rare specimen.

KUNIYASU: 1850.

328. REPRESENTS A NEW-YEAR'S CALL, man in Court dress, the background represents shoji in embossed work. SURIMONO PRINT. VERY RARE.
[From Japan, Yamanaka, 1886.]

329. BOYS SCATTERING BEANS TO CHASE THE DEVILS OUT, and bring in good luck. The background is all shoji in embossed work. SURIMONO. VERY RARE.
[From Japan, 1886.]

KUNIYOSHI: 1788–1861.

330. A DEVIL'S DEN, with the Devil and his followers at Mt. Oreyama; great festivities going on and the chief is surrounded by beautiful women who were captured by devils. Watanabe Tsuna invites himself to the gathering, gains the confidence of the chief, and finally he saves the women and escapes from the den. Here he dances with a minor dancer. TRIPLET. Printed on crêpe paper.
[From Japan, 1863.]

331. THE EMPRESS KOME, touching a sick man's shoulder and curing his disease. A view above in Kiso Kaido.

332. YOSHIWARA LADY, SUMAURA and her Kamuro girl; a girl learning politeness also.
[From Yamanaka, Japan.]

333. A SUMMER COOLING ON RIOGOKU BRIDGE.

334. TWELVE ZODIAC FIGURES made with Chrysanthemums. Kiku (Chrysanthemum) can be translated "to hear." Hence above "to hear good news from 12 zodiac signs."

335. A WARRIOR CARRYING A GUN, [special cannon, called a big gun], as Goto Matabei, from the play Hideyoshi lieutenant, a very strong man as indicated by the size of gun.

336. A BEAUTY OF YOSHIWARA AND COMPANION on their way to the Temple.

NAWONORI: 1750.

337. COURT LADY, standing with a fan in her hand. All the patterns of her dress are printed of embossed work of cherry blossoms and chrysanthemums. The background is a beautiful golden yellow. SURIMONO PRINT. VERY RARE.
[From Yamanaka, Japan, 1886.]

SHUNCHO: 1785–1825.

338. A BOY STANDING ON A BALCONY, admiring the scenery. Soft and very fine tone.

339. LADIES WATCHING A BOY DANCING. A beautiful impression, fine and soft in color.
[Yamanaka, Japan, 1886.]
* The set is of five, all here.

340. LADIES FISHING ON THE BANK OF THE SUMIDA RIVER. TRIAL PRINT before color. FIRST IMPRESSION. VERY RARE.
[From Japan, Yamanaka, 1886.]

341. LOVE MAKING: GENTLEMEN AND LADIES IN A PICNIC PARTY. Very fine color.

342. LADIES STANDING ON A BALCONY, admiring the view.

343. THREE COURT LADIES, on their way to duty. Beautiful impression.
[From Yamanaka, Japan, 1886.]

SHUNKO.

344. THE SPIRIT OF THE FROG. Ishikawa Goyamon, who was a great thief and much loved—subdued by the great Taiko at last. Here he is animated by the magic power of the frog. Probably the actor is Danjuiro, who liked to play Ishikawa Goyamon. The figure of the spirit is beautifully gowned, with the designs in embossed work. Large double surimono print. VERY FINE IMPRESSION.
[From Japan, 1886.]

SHUNSAN: about 1790.

345. A FERRYBOAT OF LADIES, by the Yedo Castle. First impression. Black and white print before color. Very rare.

346. GROUP OF LADIES, under the Temple Gate. FIRST IMPRESSION. Black and white print before color, AND VERY RARE, OF COURSE.
[From Yamanaka, Japan, 1886.]

SHUNSAN: 1800.

347. A VIEW OF YENOSHIMA.

348. LADY, WITH COMPANIONS, HOLDING AN ARROW, on which is tied a love letter ready to dispatch. ORIGINAL IMPRESSION. VERY RARE. Black and white print, trial for color.
[From Yamanaka, Japan, 1886.]

SHUNSHO: 1726–1792.

349. SCENE FROM THE 6TH ACT OF CHUSHINGURA, historical play. Getting ready for New-Year's Ceremony.

350. ACTORS AND ACTRESSES in a scene of the play of the Loyal League or 47 Ronin. Discovery of a traitor by Kampu and Okaru.

351. TWO LADIES TRAVELLING BY MOUNT FUGI, from the story of the 47 Ronin.

TOYO HISA: 1785.

352. YOSHIWARA LADY AND MAID.
[From Yamanaka, Osaka, 1886.]

TOYOKUNI: 1769–1825.

353. A LADY BY A WELL. She has accidentally broken a valuable dish. This is a manner of recalling the story of the girl Okiko, who committed suicide by drowning in the well because of such an accident.

354. AN ACTOR TAKING THE PART OF SAMBASO DANCE. Large double surimono print.
[From Japan, 1886.]

355. AN ACTOR HIDING BEHIND THE HAY. Ukiyoye (print).

356. ACTRESS WITH A SWORD. Hanshiro.

357. KOSHIRO AND ROKO. Actor and Actress with sword.
[Yamanaka, Japan, 1886.]

358. ACTORS AND ACTRESSES from the play of the Legend of the Bell and of Kiyohione and Anchin the Bell. Anchin was the priest or monk who would not answer the lady's love and hid in the bell. She as a dragon consumed bell and monk. The actor's name is Tanosuka.
[Japan, 1886.]

359. ILLUSTRATIONS FROM GENZI. (5 pieces.)

360. HIKOSABURO, AS SUKETSUNE; and San-pachi, as Wrestler Shinsayemon.

361. KOME TEMPLE ON THE SUMIDA RIVER, a bright sun rising. Early morning. SURIMONO PRINT. A BEAUTIFUL SPECIMEN.
[From Yamanaka, Japan.]

362. MEN WRITING A POEM, which is represented by a group of ladies hunting fireflies in the background.
[From Yamanaka, Japan, 1886.]

363. ACTOR AND ACTRESS.

364. LADY WITH VEIL. On account of colder weather autumn leaves fall over her. Flower calendar good day of model, says the title of the set.
[From Yamanaka, 1886.]

TOYONOBU.

365. COURT LADY, AFTER HER BATH. Ukiyoye (print).

TSUKIMARO: 1800.

366. GAME OF CHESS AT TEA-HOUSE.
[From Yamanaka Osaka, 1886.]

UTAMARO: 1753–1805.

367. LADY AND CHILDREN WATCHING THE LANTERN. Ukiyoye (print).

368. A LADY AND A MAN ATTENDANT. The usual attendant of these ladies, in this case acting as barber.
[From Yamanaka, 1886.]

369. A BOY ON AN OX, playing the flute. Bokudo going home after gathering special plants for medicine, &c.; traditional subject. Printed in black and white.
[From Yamanaka, Japan.]

YEISEN: 1819.

370. "ONE OF THE MODERN BEAUTIES." On the fan in the background.

YEIZAN: 1800–1850.

371. YOSHIWARA, LADY SHEGAWA. Tablet "Yoshiwara beauty set."
[From Yamanaka, 1886.]

372. A LADY WITH A CHILD.
[From Yamanaka, 1886.]

373. A BEAUTY OF MODERN TYPE.

YOSHIKAZU: 1850.

374. PICTURE OF SHOGUN YORIMASA.
[From Yamanaka, Nikko, 1886.]

YOSHIKUNI.

375. THE SHOGUN'S CAMP, under the pine tree. LARGE DOUBLE SURIMONO PRINT.
[Japan, 1886.]

376. A COURT LADY, comparing her dress of cherry pattern with the original flower. Large double Surimono print. BEAUTIFUL COLOR.
[Japan, 1886.]

YOSHITORA: 1840.

377. PICTURE OF THE WARRIOR WATONAI KILLING THE TIGER.
[From Yamanaka, Japan.]

378. A LADY UNDER THE "CHERRY BLOOM."

THIRD SESSION.

JAPANESE BOOKS.

379. ASHI WARA SANZIN ZIOTATSU. GWAHON ZIUYO MAKI: Paintings of the Kano school, printed in black and white. September, second year of Kwan Yen Period (1749).

380. BOOK OF PATTERNS, printed in colors. Patterns of cloth, dresses, etc. 2 vols. 12mo. 17th year of Meizi (1884).

381. BOOK OF PATTERNS. Samples of cloth of various designs mounted in a small folio book.

382. BROCADE PATTERNS. Portfolio of old brocade patterns, including some woven in gold and colors mounted in a portfolio.

383. CATALOGUE des Japonaises au Musée du Louvre. Folio, illustrated. Paris, 1894.
* Published by the French Government.

384. COLLECTION OF PRINTS BY DIFFERENT ARTISTS, printed in colors, published about 1860. 2 vols. 8vo.
* Including prints by Kiosai, Zeshin, etc.

385. COPIES of patterns and drawings of all kinds, hand-painted and mounted in a small folio book.

386. DESIGNS FOR SUMMER DRESSES, small squares of cloth, mainly in black and gray, some blue, mounted in a folio book.

387. GOKU ZIO. YUZEN SOME HINA GATA: Designs for Yuzen crêpe dresses. 4to, sewed, hand-painted in black and white. May, 13th year of Tenpo (1842).

388. GWAYEI: Famous paintings by several Chinese and Japanese artists, printed in black and white. 2 vols. Small folio.

389. HANZAN. NISENNEN CHUKAN: Biography of the last Two Thousand Years in Japan and China. Illustrated in black and white. 3 vols. royal 8vo.

390. HIROSHIGE. Colored prints of 53 views of Tokaido. 8vo, cloth covers.

391. HOKKEI. Collection of colored prints by Hokkei. 8vo, printed cloth covers.

392. HOKUSAI. Hokusai Banshoku Dzuko: Sketch Book for All Kinds of Artists. 2 vols. royal 8vo.

393. —— Hokusai Gwasichi: Published 2nd year Bunsei (1819). Paintings by Hokusai printed in tints. Small folio.

394. —— Old book of colored prints by Hokusai. 8vo.

395. —— Kawacho Sansui Dzushiki: Birds, flowers and landscapes, printed in black and white. 3 vols. 12mo.

396. ITO SEISAI. Goku Saishiki Kwacho Dzushiki: Designs for flowers and birds in color. Royal 8vo. May, 12th year of Meiji (1879).

397. KANO TANNIU. Hiakuka Cho: 100 specimens of birds, printed in black and white, with text. Small folio. June, 14th year Kioho (1729).

398. KAWAMURA KIHO. Kwafuku Zinhitshu: Characters of fortunate and unfortunate people shown in caricature, printed in tints. Royal 8vo. December, 5th year Bunkwa (1808).

399. KIKU SHUKEN. Hina Gata Some Iro No Yama: Designs for the Gowns of Court Ladies. 1723. 8vo, wrappers.

400. KITAWO SHIGEMASA, and KATSU KAWA SHUNSHO: Kuwano Hana: Flowers of the Tea-House (Beauties). 3 vols. small folio. Colored prints.
*Very old and valuable.

401. KOSUKE TAKAGI. Honcho Garin. A collection of paintings of Old Japan, in black and white. 3 vols. royal 8vo.

402. KUNIYOSHI. Collection of Colored Prints, Court Ladies, Actors and Geisha Girls, with illustrated lining. Royal 8vo, bound in embroidery on crêpe.

403. MATSU SEI. OMOYO HON: Book of dress patterns. Hand-painted in black and white. May, 4th year of Tenmei Period (1780). 8vo, unbound.

404. NANREI. HINA GATA: Designs for dresses, in black and white. 8vo, 1740.

405. NONOMURA. HINA GATA OTOWA NO TAKI: Costume plates in black and white, after Korin style. 2 vols. royal 8vo. Jan. 1, 2nd year of Genbun (1737).

406. PAINTINGS IN COLORS of the Kano School. 2 vols. 12mo.

407. PORTFOLIO OF PRINTS, by various artists, Kunitora, Keisei, Yeizan, and others. Very fine collection. Folio, old silk cloth.

408. RANSEI. RANSEI GWAFU: The Works of Ransei, hand-painted in black and white. Small folio, 3 vols. bound in Kiri wood.

409. SAHICHI FUKUROYA. Hen Gaku Kihan. Pictures for panel designs in temples. 3 vols. royal 8vo. 4th year of Bunsei Period (1821).

410. SEKIEN TOYO FUSO. GWADZU HIYUKUKI TOZEN FUKURO: Comic pictures composed of kitchen utensils. Very clever, some in colors. Made when the artist was 73 years old. 1781. 8vo.

411. SHIBAI SETSUYO SHU: An indispensable book for actors, showing different plays, costumes and properties, with actors in various poses. Printed in black and white. 8vo, wrappers.

412. SHIM MOYO CHU GATA KOMOYO: Patterns for summer dresses, new style, printed in colors, mainly blue. Very old, about 1700. Folio.

413. SHUNSHO. Collection of figure plates, printed in colors, portraits of celebrated people in Japan by SHUNSHO. Royal 8vo.

414. SOKENOBU. WATSUME GUSA: Instructions of peace, printed in black and white. 8vo.

415. SUKENOBU. YEHON YUSO: Instructions by illustration, printed in black and white. Royal 8vo. 1750.

416. SUWARAYA MOHEI. YAMOTO YEYO SHU: Designs for wood-carving, printed in black and white. March, 13th year of Horeki Period (1763). 6 vols. royal 8vo.

417. TAKEGUMA YENSOGIU. SHAKU YAKU KEI BUNSHU: Collection of several peonies, with poems attached. 2 vols., wrappers printed in colors. June, 5th year Tenpo Period (1834).

418. TANZIRO NAKASHIMA. HINA MOYO GATA NANIWA NO SAKURA; Moyo Hinagata Miyako No Nishiki. Designs of modern fashions with colored plates. 2 vols. Royal 8vo. Published by Kichirobei Yamanaka, Feb. 12, 19th year of Meiji (1886). Tokio.

419. UTAMARO. NENZIU GIOGI: Costumes in the Tea-House illustrated with colored plates. 8vo. 2 vols. 4th year Kioho (1719).

420. YEISAI. YEISAI SOGA. Sketches, many in colors of Yeisai. 8vo. 1860.

421. ZIAKU. ZIAKU CHU GAFU: Paintings by Ziaku. Numerous illustrations in colored prints. 2 vols. 4to, silk cloth. Pub. by Kondo, May 26, 23rd year of the Meiji Period (1890). Kioto.

JAPANESE PAINTINGS.

GUNRAI: 1800.

422. AN AMATEUR, and his collection of articles used in tea ceremony.

HOKKEI: 1820–1856.

423. PRESENTATION OF CRYSTALS by the King of the Sea to Take nouchi Skune, who crossed the sea to Corea. He was guardian to the Emperor and the Empress. The child was born later.
[From Japan, Nikko, 1886]

HOKUSAI: 1760–1849.

424. PAINTING. FRAMED. The figure of a beautiful woman with a bad heart, the pattern of her dress covered with an allegorical design representing Hell, where the Yemma is judging arrivals and issuing orders how they shall be punished: some of them crossing a needle bridge with bare feet, others ground to pieces by the weight of stone, others boiled in hot oil. The painting is beautifully executed, with a poem above which says: "Beware of a beautiful face and a dress which covers a bad heart, for appearances are deceitful, and you cannot judge a person by them."

425. WATER-COLOR PAINTING. SIGNED. Free-hand drawing of a tortoise crawling in the grass. The picture was painted on his 80th anniversary and his master hand is shown in the drawing even to the age of the turtle, whose head is drooped down, and whose legs are weakened, actually representing his age.

426. WATER-COLOR DRAWING ON A FAN. The picture represents a fight between a wife and husband. While the husband is away the wife has been entertaining her former lover. In the midst of a feast her husband suddenly appears, to their surprise, and the trouble begins. The type of men and woman represent the lower class of the people. A very powerful drawing in a bold style. The pattern of the dress and the woman's hair is beautifully drawn. Signed with seal mark.

427. WATER-COLOR PAINTING. SIGNED with seal mark. A girl reading her love-letter. The position of the hands shows that she has taken the letter out from near her heart. She is rather carelessly dressed, but she is reading the letter so earnestly that she could not pay attention to anything else. Hokusai is always great in his idea of representing imaginary power and giving soul to the picture.

428. PAINTING OF THE RAIN DRAGON ASCENDING TO HEAVEN with the help of a powerful storm. The expression of head and claws, trying to reach his destination, is powerfully shown, and the gush of the wind, on the upper corner of the painting, is most wonderfully executed, by his master-art. KAKEMONO: Mounted on brocade silk. SIGNED.

* A MOST WONDERFUL COMPOSITION.

429. PAINTING IN WATER-COLORS of Daikoku and and Yebis taking a stroll. Painted in colors on silk, and mounted on salmon-colored brocade, with woven crest designs. Signed, "Hokusai." KAKEMONO, on roller with ivory tips.

430. A STREET FIGHT IN KIOTO between five men, showing lunch boxes and wine-bottle as a humorous suggestion of the time it takes them to fight, so that the bystanders have to take their lunch with them when they go to witness Kioto fighting. A VERY CHARACTERISTIC PAINTING OF HOKUSAI. SIGNED. KAKEMONO: Mounted on white brocade.

431. BRIGANDS IN THE MOUNTAINS, enjoying a fire built on a cliff, on a cold winter day. KAKEMONO. PAINTED ON SILK AND MOUNTED ON BLUE BROCADE. Signed Hokusai.

432. FARMER WASHING A HORSE, with his wife and children assisting by bringing a bucket of water. KAKEMONO. Painted on silk, mounted on brown brocade. Signed Hokusai.

HOKUSAI.

433. PICTURE OF THE PRIEST SAIGIO enjoying his dinner when visiting Taiko Hideyoshi. WIDE KAKEMONO. Finely painted on silk, mounted on green and yellow brocade. SIGNED.

434. ILLUSTRATION for the story of Bunbuku Chagama—the badger and the cattle. As usual, Hokusai's master hand is shown in this painting, without any outline whatever, giving the expression on the face of badger, which is so delighted to get the cattle. PAINTED BY HOKUSAI IN HIS 86th YEAR OF AGE. KAKEMONO. Signed, mounted on grass cloth.

KUNIMITSU: 1800.

435. LADY IN AGITATION. Painted on fan.

SHOZIO KIOSAI: 1840.

436. KAKEMONO. Tobaye (comic) picture; dancing on a lunch-box. SIGNED WATER-COLOR DRAWING.

* The power of expression of this artist is well known in his bold use of the brush.

Japanese Paintings

TEIMEIDO: 1750.

437. CHINESE WATER-COLOR PAINTING of a landscape with figures, man watching the stream and imagining his life as the water runs.

TOYOKUNI: 1769–1825.

438. THREE POETS, painted as model or guide for the print of the same. (2 prints.) Yamanaka, 1886.

UNKNOWN ARTIST.

439. GODDESS OF MERCY SEATED ON THE ROCK. This kakemono was presented to the Temple by one of the believers after one hundred visits from a distance of six hundred miles.* KAKEMONO. Painted in gold and colors, and mounted on green brocade. October, 5th year of Hoyei Period [1698].

* It must be understood that this entire pilgrimage was made on foot.

JAPANESE PRINTS.

ASHIKUNI: about 1820.

440. ACTOR RIKAN, AS YOUNG LORD, carrying a bucket with flowers, intent on studying their arrangement. Distant landscape and hillside. Large double surimono print. VERY RARE. Japan, 1886.

441. A YOUNG LORD, calling on his sweetheart every night by boat. The boat is named after her, Takawo. LARGE DOUBLE PRINT.
[From Japan, 1886.]

442. SAMURAI finding his lost treasure. LARGE DOUBLE SURIMONO PRINT. Very fine impression.
[From Yamanaka, Japan, 1886.]

443. A BOY ADMIRING IRIS BLOSSOMS IN THE LAKE. The design on the sleeves of his dress is a wonderful specimen of workmanship and very difficult to execute on a block. LARGE DOUBLE SURIMONO PRINT. VERY FINE AND RARE
[Japan, 1886.]

ASHIYUKI: 1840.

444. AN ACTOR, playing the part of Nikki Danjio. LARGE DOUBLE SURIMONO PRINT. VERY RARE.
[From Japan, 1886.]
* The Rat is a transformation of Nikki Danjio, who could so become when he wished. The hero is the friend of the Date Masumune family. He is throwing one of his knives at the Rat who has stolen an important paper.

445. ACTORS IN A SCENE, fighting with spears. LARGE DOUBLE SURIMONO PRINT.
[From Yamanaka, Japan, 1886.]

HARUNOBU: 1705–1772.

446. LADY BURNING INCENSE. Graceful line and beautiful color.
[From Japan, 1886.]

447. LADY GATHERING SHELLS. Beautiful soft color.
[From Japan, 1886.]

HIROSHIGE: 1796–1858.

448. PEEPING. Meanwhile dog steals the food entrusted, and the wine is spilled. The next, while fighting, the birds and dog carry off the food of the boys. DOUBLE PRINT.
* The Hiroshige prints come from an old importation, about 1860.

449. ILLUSTRATION FROM A FAIRY TALE. Rabbit and badger, and the difficulty of their being together in case of mutual help.

450. VIEW OF SHINAGAWA, in low tide. Women gathering shellfish, in picnic way.

451. VIEW OF A GOLD MINE AT SADO.

452. DISTANT VIEW OF MT. FUJI, FROM OMIYA SHIKU.

453. VIEW OF TENRIU RIVER.

454. VIEW OF TOYOKAWA BRIDGE, YOSHIDA.

455. DISTANT VIEW OF MIYO, FROM YEZIRI.

456. INTERIOR VIEW OF HOTEL, AT AKASAKA VILLAGE.

457. VIEW OF MT. FUJI, FROM TAMAGAWA RIVER.

458. VIEW OF OKITSU RIVER.

459. VIEW OF SHONO IN A RAIN.

460. NIHONBASHI BRIDGE, TOKIO.

461. VIEW OF KANOGAWA BAY, moonlight.

462. VIEW OF MT. FUJI, FROM HARA.

463. TEA-HOUSE AT FUCHU.

464. ONE OF THE SERIES OF CELEBRATED 53 VIEWS.

465. VIEW OF MT. FUJI, FROM MEGURO.

466. AUTUMN MAPLES OF KIOTO.

467. VIEW OF MISHIMA.

468. VIEW OF TENRIU RIVER.

469. VIEW OF KODZUKE.

470. VIEW OF LURAMIDAKI WATERFALL.

471. VIEW OF TOTSUKA.

472. MT. KASOZAN KATSUSA.

473. FIREWORKS, AT RIOGOKU BRIDGE.

474. VIEW OF KANDA MIOZIN TEMPLE. Good.

475. TEMPLE DANCING. Very good.

476. PICTURE FROM THE STORY OF YOSHITSUNE ICHIDAIKI.

477. MOONLIGHT AT TAMAGAWA RIVER.

* This print is classified as a first impression, showing the grain of the wood on the block taken in printing, and with beautiful sapphire blue and gold moon effect. One of his master works.

478. VIEW OF AKASAKA IN THE MOONLIGHT.

479. VIEW OF OIGAWA RIVER.

480. THE CELEBRATED PINE TREE AT KOSHU.

HOKUKEI: 1820–56.

A great artist, pupil of Hokusai.

481. A PEACOCK RESTING ON A ROCK, surrounded with peony blossoms.

482. FLOWER GIRL counting her earnings. The dress pattern is gorgeously printed in embossed work. SURIMONO print. VERY RARE.
[Japan, Yamanaka, 1856.]

483. COURTIER AND DEPENDENT, admiring the waterfall of Yorono Taki. SURIMONO PRINT.

484. A LADY IN HER MORNING TOILET. Surimono Print, from Hayashi collection, Paris.

485. A NEW-YEAR'S CARD, with a picture of kites in the form of crows. SURIMONO PRINT. Unique design. Folded paper of the next day.
[From Japan, Yamanaka, 1886.]

486. A COURT LADY. The poet Koshikibu Naizi. Very rare surimono print. Her poem one of the Hundred Poems on background.

HOKUSAI: 1760–1849.

487. A FALCON WATCHING FOR HER PREY.

488. A PHEASANT AND FOOTMARKS.

489. A WHITE FOX RUNNING.

490. A BUNCH OF IRIS BLOSSOMS.

491. PEONY BLOSSOMS.

492. A COUPLE OF MANDARIN DUCKS.

493. A PLANT AND BEE.

494. BRANCHES OF CHERRY BLOSSOMS. Beautiful color.

495. BRANCHES OF PLUM BLOSSOMS. Beautiful color.

KEISAI: about 1840.

496. CHINESE COURT LADY reading a book by the lamp. Very rare print.

497. LADY SITTING ON AN OX. She reads a poem—a boy leads the ox. Her dress embossed with silver. VERY RARE SPECIMEN.
[From Yamanaka, Japan, 1886.]

498. NEW-YEAR'S DAY, men putting pine trees and bamboo up for decoration. A distant scene of a river and the water in silver embossed work. SURIMONO. VERY FINE SPECIMEN
[From Yamanaka, Japan, 1886.]

499. TWO LADIES, under one umbrella, walk by the waterside, a gust of wind is showering petals of cherry blossoms all over them. SURIMONO. Fine specimen. The umbrella has the mark of owner, "Main Street," "Vaka," abbreviated name.

KIYONAGA; 1742–1815.

500. INTERIOR VIEW OF A TEA-HOUSE, Geisha girls and Court jesters. The artist is well known for his painting of lovely faces, and special attention is given to their beautiful hair. Fine impression.
[Yamanaka, Japan, 1886.]

KUNAWO: 1850.

501. TWO LADIES IN CONSULTATION.
[From Yamanaka, 1886.]

KUNIKIYO.

502. TWO GIRLS FIGHTING IN REVENGE with the man who killed their father. All the Court officials witnessing the duel. Triplet. Siga Danshichi is the man. The girls are Miyagino and Onobu.
[From Yamanaka, Japan, 1886.]

KUNISADA: 1785–1864.

503. STORY OF GENGI MONOGATARI. Court ladies admiring cherry blossoms at night in the Royal Garden. Printed on embossed paper, by special order, to bring out the brilliant colors in printing. Very rare. TRIPLET.
[From Japan, 1863.]
* Picture roll, in the title, "fifty-fourth."

504. THE LORD AND THREE LADIES enjoying summer breezes at his musical party. Set of "Flower, Bird, Wind, Moon." This is "Wind." Souvenir of Genji. TRIPLET.
[From Yamanaka, 1886.]

505. BOY CARRYING A PACKAGE OF FANS. SURIMONO PRINT.
[From Yamanaka, Japan, 1886.]

506. POSTER OF ACTORS. Danjiuro and another. The whole design printed in embossed work. SURIMONO PRINT. VERY RARE.

507. SURIMONO PRINT. Picture of Soga in the story of The Revenge of Two Brothers waiting to fight. The design of his dress is all embossed in beatiful colors. Clear impression.
[Japan, 1886.]

508. SURIMONO PRINT. Lady leading the Soga brothers to their enemy's home in a storm. The dress pattern is beautifully carried out with an embossed design. Rare specimen.

509. SURIMONO PRINT. The same story, one of the Soga brothers following the maid sent as spy. An actor in the rain. A beautiful color scheme carried out in this print. The rain is embossed as well as his robe.

510. SURIMONO PRINT. A lady escaping in a storm. She was a devil, and discovered. The mask tells all. The dress and draperies all in embossed work. VERY RARE.
[Japan, 1886.]

511. SURIMONO PRINT. Picture of an actor. The design of bats on his dress is embossed and printed with a dark-violet finish. A MOST WONDERFUL PROCESS OF PRINTING ON THE BLOCK. VERY RARE.
[Japan, 1886.]

512. SURIMONO PRINT. Actor and actress representing fighting. Danjiuro, in the part of Ishikawa, refusing the love of his landlady. The patterns of the dresses are gorgeously printed in several colors in embossed design. VERY RARE.
[Japan, 1886.]

KUNICHIKA: 1860.

513. "VIEWING THE MOON." From the story of Genji Monogatari. TRIPLET.

KUNITERU: 1860.

514. ONE OF THE THREE SERIES OF THE MOON–FLOWER AND THE SNOW. This picture represents snow: so, to please the Lord and to be appropriate for the occasion, the maids bring in a white rabbit made of snow. There is a recall, as often, of the Genji novel. TRIPLET.
[From Yamanaka, Japan, 1886.]

KUNIYASU: 1850.

515. LADY BY THE BRIDGE. UKIYOYE PRINT.
[From Yamanaka, Japan, 1886.]

MASATOYO: 1750.

516. THE SHOJO TRYING A NO-DANCE. The Shojo is an imajinary being, mostly drinking. SURIMONO PRINT.
[From Yamanaka, Japan, 1886.]

RIUSAI: about 1850.

517. SURIMONO PRINT. Perhaps from a No representation of Ushiwaka playing the flute. A very rare print.

RIUSEN: 1850.

518. LADY AFTER MORNING TOILET. Arai Komachi by name.

ROSHU: about 1820.

519. MAN ADMIRING A LARGE DOLL IN A CASE [the idea expressive of hopeless admiration]. Beautiful color used in the doll's dress, and her obi is embossed. FINE SPECIMEN.

520. A POET HOLDING HIS WRITING-BOX AND BRUSH. The background is a brocaded screen, and very beautiful in color.
[From Japan, 1886.]

SADASHIGE: 1820.

521. JIZO WATCHING OVER THE LITTLE CHILDREN AT PLAY, who are supposed to come into the world pure and sinless. UKIYOYE: DOUBLE PRINT. These religious prints are difficult to obtain.
[From Japan, early importation, 1860.]

SADAKAGE: about 1860.

522. SURIMONO PRINT. A lady hiding in the cellar, to surprise some enemy. Her dress is printed in embossed work. The color in this picture is specially harmonious.
[From Japan, 1886.]

523. SURIMONO. An actor striking with a sword. Danjiuro representing Sadakoro, who stole the 50 yen from old man. The design of his costume beautifully printed in embossed work. The background of green bamboo against the dark night is a remarkable contrast in color. VERY RARE.
[From Japan, 1886.]

SHIBAKUNI: about 1860.

524. AN ACTOR TAKING THE PART OF A SAMURAI, WITH DRAWN SWORD. LARGE DOUBLE SURIMONO PRINT.
[From Japan, 1886.]

SHUNSHO: 1720–1792.

525. ACTORS UNDER THE PINE TREE. 5th Act of the Play of the 47 Ronin, or Loyal League. Kampei and Yagoro. UKIYOYE (PRINT).

526. NEW-YEAR'S CALL. UKIYOYE (PRINT).

527. MAN GIVING LOVE LETTERS to the Court Lady. Very clear impression and fine print. The story is the beginning of that of the 47 Ronin. Here Kira, the wicked lord who brings on all the feuds and who is finally killed, offers a love-note to the wife of Asano, the master of the retainers we know later as the 47. Asano is about to draw a sword in court, a crime against etiquette which ruins him. UKIYOYE (PRINT).
[From Yamanaka, Japan, 1886.]

SHUNTEI: about 1830.

528. LADIES READY TO FIGHT WITH KOREAN INVADERS. Inferior retainer on right. VERY FINE COLOR AND DESIGN.
[From Yamanaka, Japan, 1886.]

SHUNZAN: about 1840.

529. OLD-FASHIONED FERRY-BOAT, and Distant Landscape. Original Impression. BLACK AND WHITE PRINT. Very rare.
[From Yamanaka, Japan, 1886.]

530. A LADY IN A SEDAN CHAIR Talking with Her Attendants. Distant view of temples on the hill in the background. VERY RARE. HAND-PAINTED IN BLACK AND WHITE.
[From Japan, 1886.]

SUKENOBU.

531. SAMURAI ON THE ROAD TO YOSHIWARA. Road called Dote Hatcho, and from Cake-box carried from restaurant to the Yoshiwara by the servant. UKIYOYE (PRINT). IN BLACK AND WHITE.
[From Japan, 1886.]

TOYOKUNI: 1769–1825.

532. MUSICAL STUDY WITH TWO LADIES. Background of gold screen, giving beautiful tone to the picture. SURIMONO PRINT.

533. FIGURE OF AN ACTRESS. Her gorgeous gown of pink chrysanthemums on a dark ground shown to great advantage. BEAUTIFUL COLOR.
[From Yamanaka, Osaka, 1886.]

534. LORD AND TWO LADIES Playing on the Samisen, Kokiu and Koto at the summer pleasure house, Futamiya. Peach blossoms surrounding the balcony and a distant view of artificial garden, stone lanterns and bridges scattered here and there, giving a beautiful view. TRIPLET. Very fine color, particularly the green. Imitation of Genji story.
[From Japan, 1863.]

535. CHARACTERS REPRESENTING THE "GODS OF LUCK" ON THE TAKARI BUNA, a boat laden with jewels. FINE, LARGE DOUBLE PRINT. AND VERY RARE. This is complimentary to the actor Shikan.
[From Japan, 1886.]

536. A WARRIOR ON HORSEBACK. Naozane, the warrior, who retired to convent life after killing the young at Sumori, helpless and willing to die in the battle of Yashima.
[From Japan, 1886.]

537. HIKOSABURO AND KUMESABURO AS YAOYA OHICHI AND KOSHO. The lady who set fire to house to allow her lover to get away from his temple duties, and then would not lie to save her life, which she could have had if her age allowed it.

538. GROUP OF NEW-YEAR VISITORS, the background represented by the pine tree and the bamboo, the decorations generally used on New-Year's Day. TRIPLET. MANY FIGURES AND BEAUTIFUL COLOR. Represents January 1.

* This and the following triplets all came from Japan in 1886.

539. STORY OF HIME KOMATSU. A group of men and women picking young pines (a sign of good luck) to take to Hime Komatsu (means young pine). The color scheme and the lines are very graceful. TRIPLET. VERY FINE AND RARE. Represents January.

540. GROUP OF PEOPLE admiring the plum blossoms and a poet writing poems on the subject, which he ties to the branches of the plum tree. MANY FIGURES AND VERY FINE COLOR. TRIPLET. Represents February.
[From Japan, 1886.]

541. WORSHIPERS IN THE KIYOMIDZU TEMPLE. TRIPLET. Beautiful color. Represents March, with cherry blossoms.
[From Japan, 1886.]

542. WISTARIA BLOSSOMS AT KAMEIDO, with a group of visitors looking at the flowers and admiring each other's beautiful gowns. TRIPLET. FINE IMPRESSION AND A BEAUTIFUL PRINT. Represents April.

543. FESTIVAL AT YENOSHIMA. Group of men and women on the shore. TRIPLET. Beautiful colors and FINE IMPRESSION. Represents May.
[From Japan, 1886].

544. ACTORS AND ACTRESSES in a chrysanthemum show, representing the Seven Gods of Luck on board of a boat made of the blossoms. The sail is made of a curtain of exquisite design. TRIPLET. A wonderful composition of color. VERY DIFFICULT TO OBTAIN. Represents September (our October).
[From Japan, 1886.]

545. GROUP OF PEOPLE [ACTORS] enjoying the beauty of the red maple trees in autumn at Kaianji Temple. TRIPLET. EXQUISITE HARMONY OF COLOR. Represents October.
[From Japan, 1886.]

546. INTERIOR VIEW OF A TEA-HOUSE, with several new arrivals of guests. TRIPLET. EXQUISITE COLOR. REPRESENTS NOVEMBER.
[From Japan, 1886.]

547. SNOWSTORM AT MUKOJIMA, Kameido Temple, with a group of people with umbrellas. REPRESENTS DECEMBER. TRIPLET. VERY FINE COLOR SCHEME.
[From Japan, 1886.]

UTAMARO: 1753–1805.

548. A LADY AND MAID WITH LANTERN.
[From Yamanaka, Japan, 1886.]

549. TWO LADIES AND THEIR FASHIONABLE NEW DRESSES. Eastern or Yedo style. The servant belongs to a "House of Waiting," previous to the full bloom of the "House of Mirth."
[From Yamanaka, 1886.]

550. SHAVING A CHILD'S HEAD. The representation is that of a man barber. The mother or nurse holds it.
[From Yamanaka, Japan, 1886.]

YASUNOBU: 1759.

551. VIEW OF THE TEMPLE OF ASAKUSA, Yedo.
[From Yamanaka, 1886.]

YEIZAN: 1800.

552. TWO "LADIES" AND A DOLL. Yeizan. The ladies are Hana Ozi and Taki Kawa. (Flower fan.)

553. A LADY WITH LANTERN.

554. "SUMMER COOLING." Lady sitting on the beach. View of Fujigawa on the Tokaido.

YEISHO: 1850.

555. SEVEN MEN, each composing a poem about the full moon for a competition. There is a kakemono hanging on the wall with a picture of the full moon and single branch of flowers. SURIMONO PRINT.

YOSHITORA: about 1860.

556. FAMOUS WARRIORS of the Battle of Shuzuga-take, TRIPLET.

557. ONE OF THE BEAUTIES OF MODERN TYPE.

558. A LADY READING A LETTER. New style of the moment. Modern beauty.

YOSHITOSHI: 1860.

559. FALL OF IMABA YAMA CASTLE, beginning of Taiko Hide Yoshi's success.
* Triplet. Gift of Painter.

ZIUGEN: about 1850.

560. NEW-YEAR'S FESTIVITIES, showing the different ways of celebration, some writing poems, some drinking, etc. Large print. VERY RARE.

UNKNOWN ARTISTS.

561. LARGE SURIMONO PRINT. Actors and actresses, with play Shizuaska. They are examining the helmets. The judge stands on the platform. Very rare.
[Japan, 1886.]

562. SURIMONO PRINT. Fishing by night in Nara River, province of Mino, by torchlight. The place is noted for this sport during the months of July and August, and all the fishermen use Uno (birds) cormorants to catch the fish when they gather round attracted by the torchlight.
* A little poem written on the print says it is a great pleasure for the fishermen but very sad for the fish.

563. BRIDE OF THE SHOGUN, being carried across the river on a sedan chair by her attendants, with others carrying her boxes.
[From Yamanaka, Japan.]

564. A COURT LADY. "Okyo" reproduction.

FOURTH SESSION.

SATURDAY AFTERNOON, MARCH 27, AT 2:30 O'CLOCK.

CARVED AND LACQUERED WOODS, SCREENS, POTTERIES, AND OTHER OBJECTS OF JAPANESE ART.

BEAKER-SHAPED VASE.

565. OSAKA BRONZE, with two side handles representing dragons, used in the shrine for holding flowers. Date 1850.

BOOKCASE.

566. USED IN THE TEMPLE FOR PRAYER BOOKS. Decoration of bronze jar and incense-burners and firebox, etc., inlaid with mother-of-pearl, potteries and metal. The entire background finished with dull silver and toned down by age and incense smoke. The inside separated into sections and finished in black lacquer. A MOST WONDERFUL SPECIMEN OF THE ARTIST RITSUO. SIGNED.

BOTTLED-SHAPED VASE.

567. DEEP MAZARINE BLUE of Chieng Lung glaze, signed. Date about 1736 to 1795.

BOWL.

568. LARGE LACQUER BOWL, with a decoration of summer residences near the lake, with figures—the entire design is inlaid with mother-of-pearl in most brilliant color. The conventional waves are especially beautifully executed. Very fine specimen of the Ming Period, about 1450. 22 in. diameter.

LACQUER BOXES.

569. BOX USED IN TEA CEREMONY. Interior surfaces invested with mother-of-pearl. Called Somada lacquer. Family crest of Choshu Daimyo marked on the cover. Date about 1750.

570. BOX USED IN TEA CEREMONY for keeping tea-jar and tea-bowl. Morning glory and fence decorated with gold lacquer, inlaid with mother-of-pearl on vermillion lacquer. Signed "Korin."

BRONZE HANGING VASE.

571. WITH A DECORATION OF THREE ANIMALS representing a part of the signs of the Zodiac, heaven, fire and earth. Old Chinese bronze of the Ming dynasty. About 1450. 5 in. high.

BRONZE URN-SHAPED JAR.

572. WITH A DECORATION OF KILIN ANIMALS carved out on the surface and the entire body is coated with cloisonné enamels of red, green and blue; representing fire, clouds, and water. Seal mark of Chen Te Period, 1506–1521. Very rare specimen. 10 in. high.

BRONZE KETTLE.

573. CHIEFLY USED FOR TOSO WINE ON NEW-YEAR'S, or sometimes in wedding. Emblem of cherry blossoms inlaid in silver on Sentoku bronze. Made in province of Kaga about 1850.

BRONZE SIX-SIDED BOWL.

574. DECORATION OF DRAGONS IN RELIEF. Diameter, 16 inches.

BRONZE WRITING CASE.

575. DOGFOO AND PEONIES IN REPOUSSÉ, with bronze water-holder in the shape of a melon. By the Miochin Family, about 1400. VERY IMPORTANT SPECIMEN.

CABINET.

576. LACQUER CABINET, with decoration of a poem inlaid in mother-of-pearl on black lacquer. The edge is decorated with conventional flowers in a geometrical pattern inlaid in mother-of-pearl. On each end of the Cabinet is a decoration of bamboo in mother-of-pearl; there are two shelves inside, the front edges of which are inlaid with mother-of-pearl in a key pattern. The base is also inlaid with mother-of-pearl. Date about 1850. 35½ x 15 in. deep x 32 in. wide.

LACQUER TRAY.

577. CAKE TRAY, made of root of natural wood, inside lined with gold lacquer, base with black. Generally used in tea ceremony. Date about 1800.

CANDLESTICK.

578. OLD BANKO WARE, of dull green glaze on terra-cotta pottery. Date about 1800. 14 in. high.

HIRADO WARE.

579. CHINA DISH, with three short legs, in the form of a peony flower of white porcelain, of old Hirado ware. Date about 1800. Diameter, 8 in.

CHINESE VASE.

580. HAN POTTERY VASE, coated with a thick green glaze on a terra-cotta ground, the form of the vase after an old bronze, and generally used as a wine-jar or for holding sacred water in the Temple. Very fine specimen of the Han dynasty, B.C. 202–A.D. 220. 14 in. high.

WATER KETTLE.

581. BRONZE WATER KETTLE, used in Daimyo's family for washing hands. Imitation of wood in lines of bronze. Date 1750.

FIRE SCREEN.

582. DECORATION OF POMEGRANATES in high relief, and inlaid with jade, ivory, mother-of-pearl and cinnabar lacquer. The frame entirely inlaid with mother-of-pearl in the style of mosaic work. Date about 1700.

FLOWER-HOLDER.

583. OLD IMARI PORCELAIN FLOWER-HOLDER, with a pierced design of conventional flowers, and painted with red and green enamel on under-glaze blue. Date about 1750. $8\frac{1}{2}$ in. high.

584. CHINESE POTTERY FLOWER-HOLDERS. Incised decoration of birds of paradise and a cloud on a drum-shaped jar, with pierced top. A beautiful running glaze of turquoise blue on terra-cotta pottery. Yuan Dynasty, about 1400. $3\frac{1}{2}$ in. high.

JAR-SHAPED VASE.

585. DULL GREEN GLAZE, encrusted with iridescent silver caused by air and acid while buried in the ground. Han Dynasty, B. C. 202–A. D. 220.

GRAND BRONZE KWANNON FIGURE.

586. GRAND BRONZE KWANNON FIGURE, standing erect on a lotus blossom, and the graceful lines in her draperies are cast with great skill. The quality of the bronze is called seido, a composition of greenish platina on Sentoku bronze, the dark color on the surface produced by age. This figure must have been preserved in the inside of the temple, as the quality of the bronze and its color effect is not weather worn, although its age we can easily state as five hundred years. MOST RARE AND IMPORTANT SPECIMEN OF THE KIND EVER BROUGHT TO THIS COUNTRY OR IN EUROPE. About 10 feet high, with base.

HANGING VASE.

587. HANGING VASE, OVIFORM SHAPE, resting on stand, with a decoration of fire-dragons in conventional form, carved under the glaze of deep café-au-lait. Seal mark. Chieng Lung Period, 1736–95. 10 in. high.

588. HANGING VASE. OLD CLOISONNÉ ENAMEL, inlaid on centre of the vase, and the entire surface covered with gold gilt and engraved with floral decorations. Chieng Lung Period, about 1736–1795. 7 in. high.

589. HANGING VASE, with carved decoration of Pwa Kwa in brilliant green enamel on imperial yellow background. Chia Ching Period, 1796–1820. 5½ in. high.

HIBACHI (hand-warmer).

590. PEWTER BOWL, supported by old Imari porcelain, with a conventional decoration of various flowers painted in enamel colors of red, green and underglaze blue. Date about 1850. 8 in. high

INCENSE BOX.

591. LEAF DECORATION incrusted with pottery, mother-of-pearl and metal on natural gourd. Seal mark Kwan-Ritsuo.

KANNON FIGURE.

592. THE GODDESS OF MERCY SITTING ON A RICE-BAG. The draperies of a conventional lotus flower painted with gold lacquer on a dark gray lacquer. Modelled with pottery, the pendant is inlaid with mother-of-pearl, coral and several precious stones. Very fine specimen of a great artist, Ritsuo. Signed. 8 in. high.

LACQUER BOX.

593. ROUND SHAPE LACQUER BOX, decoration of a cat and the Kiri leaf inlaid with mother-of-pearl on gold Nashiji ground, and called Toyodomi lacquer. About 350 years old. VERY IMPORTANT PIECE FOR THE COLLECTOR.

594. DOUBLE CHRYSANTHEMUM FORM in raised gold lacquer, inlaid with Giobu Nashiji. The inside of the cover is decorated with plum blossoms in Takamakiye lacquer on shaded gold Nashiji. VERY FINE SPECIMEN of the 17th Century.

595. DECORATION OF MAPLE AND CLOUD EFFECT in raised Takamakiye lacquer. The entire surface is inlaid with Okibirame gold lacquer (the same as mosaic work). The inside of the cover has a decoration of maple in gold on Nashiji ground. VERY IMPORTANT SPECIMEN OF THE 16TH CENTURY.

596. LARGE LACQUER BOX called Tsuishu lacquer, coated with vermillion lacquer, the inside with the same, but the bottom black. Date about 1750. 20½ x 13 in. (top same measurements).

LACQUER CABINET.

597. LACQUER CABINET, ornamented with silver handle and corner-pieces, containing six drawers, originally used a medicine chest. A most useful as well as beautiful thing for the collector for keeping inros and netsukes. Date about 1850. 11 in. wide x 14 in. high x 8 in deep.

LACQUER TRAY.

598. LARGE LACQUER TRAY, with a decoration of five various fans inlaid with mother-of-pearl and metals on dull-gold background, after Korin style. Date about 1800. 15 x 23 in.

599. SQUARE LACQUER CRUMB TRAY, with decoration of clusters of six old coins, forming the shape of a crest, and inlaid with bronze lacquer on gold Nashiji ground. Date 1800.

600. LACQUER TRAY, with deep rim inlaid with bronze powder on black background. Date about 1700.

601. LACQUER TRAY. Butterflies and carnations in Togidashi, makiye on black lacquer. Date about 1850.

602. LACQUER TRAY, decoration of grapes and pomegranate on red lacquer. Zokoku school. Date about 1850. Established at Sizuoka. Studied Chinese school.

603. CHRYSANTHEMUM DECORATION on brown lacquer, the border of gold Nashiji.

LANTERN-HOLDERS.

604. PAIR of pierced bronze lantern-holders, with handles.

LEATHER BOX.

605. SMALL LEATHER-COVERED BOX. Decoration of two gold lily blossoms.

LEATHER HAND SATCHEL.

606. DECORATED WITH DRAGONS in gold and red, lined with brocaded silk.

LONG-HANDLED DAGGER.

607. MOUNTED ON A LACQUER HANDLE, the upper part inlaid with mother-of-pearl. The sheath of lacquer.

608. ANOTHER, SIMILAR.

LACQUER BOX.

609. BODY MADE OF BAMBOO BASKET-WORK, covered with red lacquer. The cover is of old cedar wood, decorated with moon and reeds in metal and mother-of-pearl. Signed "Zeskin."

OLD TEMPLE CARVING.

610. FIGURE OF THE CHINESE PHILOSOPHER, KAN WU, seated on a red lacquer chair made in the form of a sceptre. The draperies are finished with gold and green lacquer. Date about 1600, one-third life size.

OVIFORM VASE.

611. DEEP MAZARINE BLUE OF CHIENG LUNG GLAZE. Date, 1736–95.

612. OVIFORM VASE. The entire surface covered with large and small crackles of a shaded brown color, produced by constantly holding water in the Temple as a flower vase. Korean pottery. Date about 1750.

PANELS.

613. PANEL USED AS A SHRINE DOOR. Carved designs of bamboo and birds (in panels) and four other panels divided into compartments and carved in a design of mystic ornaments and birds painted with green and red lacquer. Above are two horizontal panels of lotus blossoms (in dull red) and sacred musical insignia represented as floating in the air. The frame is decorated with ornaments in gilt bronze, and from the crest mark we can easily determine that it came from the Shogun and Tokugowa family. 44 x 18 in.

614. MATE TO THE ABOVE.

615. PAINTING OF COURT LADIES under a willow tree, mounted on an old embroidery of faded rose-color. By Okumura Masanobu. Date about 1770. 36 x 19 in.

616. SMALL PANEL, with a decoration of morning glories and bees, inlaid with ivory and tortoise shell on old Keyaki wood. Date about 1800. 5½ in. sq.

617. A TEMPLE PANEL of carved wood, formed of two square panels and three rectangular ones, representing a Chinese story of longevity, a man and his guide searching for the Tree of Life. 40 x 15 in.

618. A TEMPLE PANEL, with a decoration of dragons inlaid in mother-of-pearl, clouds and the sea, finished with dull red lacquer, commonly called Fu Chow style, With teakwood frame. Ming dynasty, about 1436. 54 x 32 in.

619. ANOTHER, SIMILAR. Dragon of water.

620. ANOTHER, SIMILAR.

621. ANOTHER, SIMILAR.

622. TEAKWOOD PANEL, with a carved design in high relief of two dragons chasing the Sacred Boll. Dated 1800. 38 x 19 in.

623. TEAKWOOD PANEL, with a carved design in high relief of a dragon ascending from the water, a second dragon remains stationary at the bottom. Beautiful tone and color produced by age. Date about 1700. 49 x 29 in.

624. DECORATION OF LOTOS BLOSSOMS AND BAMBOO, carved in high relief and coated with green and dull terra-cotta lacquer, originally used as a shrine door. All the brass ornaments on the frame have the crest mark of Shogun and Tokuguwa. Date about 1700. 43½ x 23 in.

624.* MATE TO ABOVE.

PIPE CASE.

625. CUT-FLOWER DECORATION, on black lacquer. About 1800.

626. PIPE CASE, WITH DECORATION OF LILIES, in black, on natural Takasayan wood, which grows only on Takasayan Hill. Date about 1825.

627. PIPE CASE WITH TOBACCO POUCH OF SOMADA LACQUER. Decoration of a helmet and maple leaves inlaid with mother-of-pearl on jet black lacquer. Ojime is carved ivory in the form of a masque. Date about 1750.

PITCHER-SHAPED VASE.

628. A PITCHER SHAPED VASE of the Chien-Lung Period, with blue and white decoration of conventional flowers in panels decorated under the glaze. Date 1735–96. 14 in. high.

ROUGE BOX.

629. SMALL ROUND BOX OF KIOTO WARE, with a decoration of Ho Ho birds in enamel glaze on soft gray crackle ground. Made by Tanzan. Signed. Diameter, 3 in.

SATSUMA KORO.

630. SMALL BOWL WITH DECORATION OF PEONIES in red and gold on conventional cloud decoration. Enameled in blue. Has a silver cover. Date about 1825.

SAUCE BOTTLE.

631. OLD AWAGI POTTERY SAUCE BOTTLE, with original fluted stopper, and incised decoration of conventional leaf pattern under the glaze of a brownish yellow. Date about 1800. 5 in. high.

SCREENS.

632. SMALL SIX-FOLD SCREEN, the paintings on the panels representing outings of Court ladies and their attendants, on a gold background and bordered with gold brocade. The reverse is painted with a design of floating maple and plum blossoms on a stream. Painted by Miyagawa Chosun. Date about 1700. 36 in. high.

633. MATE TO ABOVE, with different paintings of the outings of the ladies of the Court.

634. VERY TALL FOUR-FOLD TEMPLE SCREEN, with ascending and descending dragons filled in with gold on black lacquer in a design representing the Eight Immortals, generally used as a Temple ornament. The frame is of gold Nashigi lacquer. Date about 1750. 97 in. high.

635. FOUR-FOLD SCREEN, the entire panels are carved in a pierced design of Daimyo's crest, the lower part of panels represent the four seasons in a design of carved wood representing Chinese sages admiring flowers. The panels, originally used for shrine doors, now converted into a screen. Date about 1700. 57 in. high.

636. TWO-FOLD SCREEN, with a design in high relief of chrysanthemums, called "After the Shower." A most classical painting of Sotatsu. Date 1700. 66 in. high.

637. TWO-FOLD SCREEN, with decoration of autumn flowers, mainly chrysanthemums, on faded silver ground. A most wonderful composition of colors, by Sotatsu. Date 1700. Seal mark. 66 in high.

638. SIX-FOLD SCREEN, water-color paintings of peonies and sparrows, by Keibuen. Date 1850. Signed. 66 in. high.

639. MATE TO ABOVE. Same flower, but different design.

640. TWO-FOLD LACQUERED SCREEN, with design of pheasant and birds of Paradise, and plum trees in blossom, painted with lacquer on engraved background, with peonies and plum blossoms to represent the seasons. The entire finish of this kind of lacquer is called Wakasa. Date 1800. 68 in. high.

641. MATE TO THE ABOVE.

642. SMALL FOUR-FOLD SCREEN, representing a night scene at Ureshino field, where the dead are buried after a battle, the moon giving a cold effect of light. Painted by Kano school. Date 1700. 43 in. high.

643. SIX-FOLD SCREEN. Profusely painted with chrysanthemums in high relief on a gold background. A border of old gold brocade, framed in black lacquer, with pierced bronze corner and side ornaments (protecting the corners). Painted by Korin. Date 1750. 65 in. high.

644. MATE TO THE ABOVE, but of different design.

645. SIX-FOLD SCREEN, with a decoration of crimson and paler Keito flowers in a cloud effect on a faded silver background. Painted by Hoitsu. Date 1750. 60 in. high.

TEMPLE HATS.

646. SET OF FIVE HATS used in Shinto Temple. One is made of papier-maché, in form of half-fold style; three of lacquer, covered with dark-silk crêpe, and two wings attached in back. Another, lacquer-covered. Date 1700.

SHRINE DOORS.

647. FOUR-PANEL SHRINE DOOR, with a design of peonies painted and lacquered in high relief, parts of the blossoms and buds inlaid with mother-of-pearl, on old Hinoki wood. The frame is decorated with conventional chrysanthemums inlaid in mother-of-pearl. Date about 1750. 68 in. high.

648. FOUR-PANEL SHRINE DOOR, with decoration of chrysanthemums in high relief, on dull black lacquer. The reverse side of the screen is of gold lacquer. Design after Korin. Date about 1750. 61 in. high.

LACQUER TRAY.

649. SMALL LACQUER TRAY. Decoration of snails crawling on the Taro leaves, in dull silver finish. Date about 1875.

WRITING BOX.

650. SMALL WRITING BOX. Decoration of peas in gold lacquer and inlaid with mother-of-pearl and metal in Korin style. Bamboo surface, Korin school. Date about 1750.

JAPANESE ARMOR.

651. COMPLETE SUIT OF JAPANESE ARMOR. Steel helmet finished in black and red lacquer, and the breastplate lined with Tensho leather of a small cloud design. Coat-of-arms of the Sasaki family. The entire outfit goes in the original case, which has the crest mark of the Duke of Nabeshima.

TEA CEREMONY BOWLS.

652. OLD ASAHI POTTERY TEA-BOWL, terra-cotta color, on fine crackled ground. Seal mark. Date about 1800. 3 in. high.

653. BOWL WITH DECORATION OF TEMPLE GATE AND PINE TREES in the distance, made by Tasaburo when sixty-two years old.

Carved and Lacquered Woods, Etc.

TRAYS.

654. SQUARE LACQUER TRAY, with a decoration of Imperial Chrysanthemum Crests in gold lacquer on powdered Nashiji ground. Date 1800. 10½ in.

655. SHALLOW WOODEN TRAY, with a decoration of plum blossoms and water lily, inlaid in mother-of-pearl and metals. The butterfly is executed in fine gold lacquer on natural wood (probably buried in the ground for years). Date about 1800. 9 in. diameter.

VASES.

656. GOOSE-NECK VASE, old Agano pottery, green running glaze on gray crackle ground. Seal mark. Date about 1800. 15 in. high.

657. EGYPTIAN EMPIRE FORM VASE. Etruscan pottery, with a design of figures in panels painted with black and white colors on a terra-cotta ground. 34 in. high.

658. BEAKER-SHAPED VASE. Yuan pottery, coated with a rich forest-green glaze on a terra-cotta ground. Pottery of this kind generally is classified as a stoneware on account of its weight. Date about A. D. 1260–1349. 13 in. high.

659. VASE, WITH TWO SIDE HANDLES of Satsuma pottery, the entire surface covered with fine gray crackle. The vase is used in the front of the shrine for holding flowers. Date about 1800.

WALL POCKET.

660. LACQUER WALL POCKET, inlaid with conventional design of mother-of-pearl.

WATER COUPE.

661. DARK CAFÉ-AU-LAIT GLAZE, on hard paste porcelain, produced in Chieng Lung Period (1736–1795). 3½ in. high.

WATER JAR.

662. WATER JAR OF KUTANI PORCELAIN, with decoration of bamboo in green enamel colors and underglaze blue. The jar was originally used in Tea ceremony. Dated about 1800. 8 in. high.

663. A WATER JUG, in the form of bamboo royal purple glaze on stoneware, made in the province of Kishu. Date 1850. 15 in. high.

WINE BOTTLE.

664. OLD KARATSU POTTERY, with designs of lines, called Hageme (meaning brush lines), under the mauve crackle glaze. Date about 1700. 9 in. high.

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